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ABSTRACT

The papers in this volume begin with an editorial by Patricia L. Stuhr, "The Changing Faces of the Arts and Learning Research SIG and Its Journal". It is followed by 11 articles: (1) "Novice-Expert Differences in Understanding and Misunderstanding Art and Their Implications for Student Assessment in Art Education" (Judith Smith Koroscik); (2) "A Comparison of Novice-Expert and Developmental Paradigms in Terms of Their Use in Work on the Assessment of Student Learning in Art Education" (Michael J. Parsons); (3) "An Approach to the Assessment of Art Learnings" (Arthur D. Efland); (4) "Local Art Knowledge: A Basis for Rethinking the Art Curriculum" (Karen A. Hamblen); (5) "Teaching with Literature in the Elementary School: A Descriptive Study Applying the Transactional Theory" (Carol Cox; James Zarrillo); (6) "Analysis of Elementary Curriculum Materials: Developing Children's Higher Order Thinking Through the Teaching of Literature as an Art" (Mary Ellen VanCamp); (7) "Media Design and the Educational Experience: or What Can Formalism Offer Media Design" (Barbara Erdman); (8) "Adolescent Development of Autonomy: Examining the Film 'Harold and Maude'" (Diane Propster); (9) "The Social Nature of Aesthetics: Taking the Notion Seriously" (Lynda Stone); (10) "The Creative Process from the Perspective of Artists" (Ilene B. Harris); and (11) "Legislation and Schooling" (P. E. Bolin). A brief program agenda concludes the volume. (MM)

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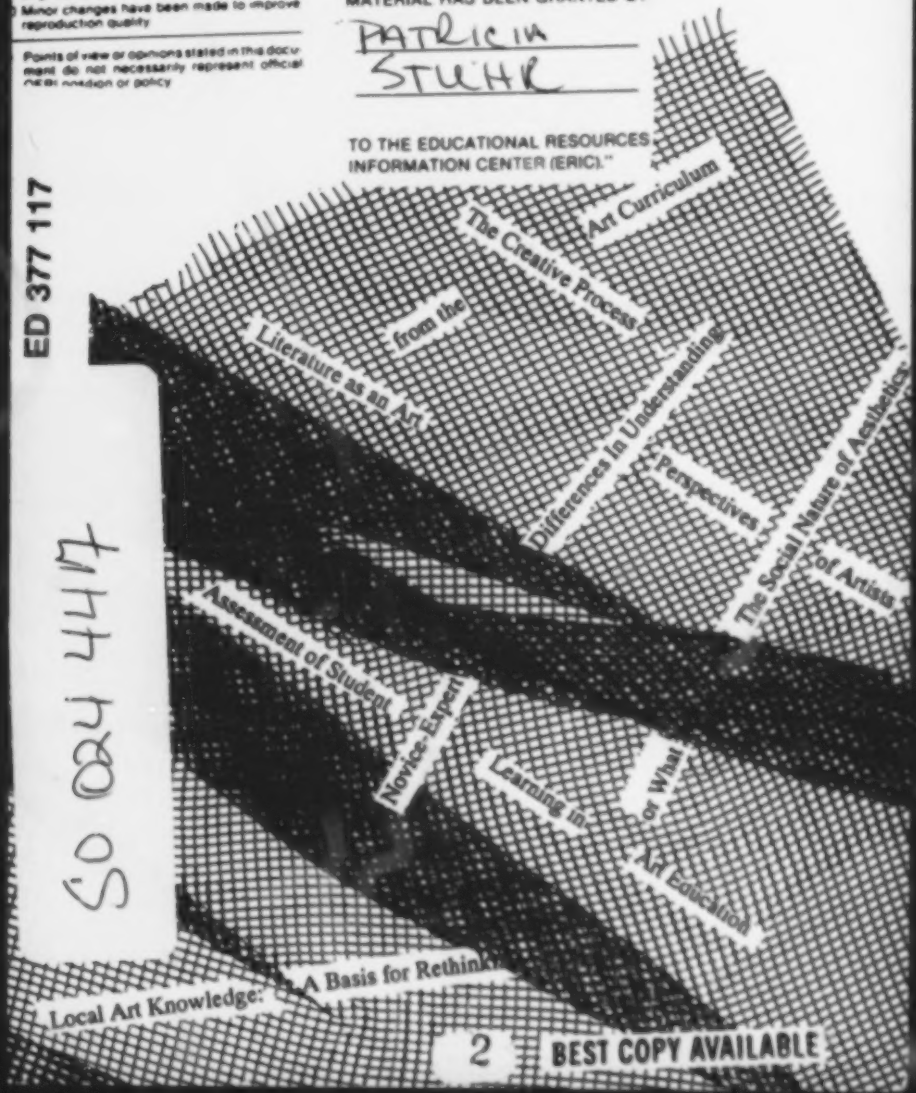

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1990

Edited by
Patricia L. Stuhr
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Preface

The papers published in this volume were presented at the 1990 annual meeting of the American Educational Research Association. Some of the articles were presented as part of the Arts and Learning Special Interest Group (SIG) while others were accepted for presentation by other Divisions and SIGs. All of the presentations/ articles have the arts as a central focus. Each year, research is selected for presentation at the AREA conference program. Selection is based on the results of a blind review. Manuscripts for Arts and Learning Research are submitted for further editorial review for publication here as proceedings. The papers published are in a reduced form and authors may publish the complete papers elsewhere.

I wish to thank past editors, Kerry Freedman of the University of Minnesota, Annette Swann of the University of Northern Iowa, Cynthia Colbert of the University of South Carolina, and Judith Koroscik of The Ohio State University for their guidance in the publication of this volume. The editorial assistance I received from my Assistant Editor and cover designer, Janet Montgomery of The Ohio State University, was invaluable. I would especially like to thank Michael Parsons, Chair of the Art Education Department at Ohio State University, for supporting the project. Also, thanks to Joseph Nowak for converting the contributors computer discs to our desktop publishing program and for processing last minute edits.

Patricia Stuhr
Columbus, Ohio

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Arts and Learning Research
Volume 8, Number 1 1990

Editorial

The Changing Faces of the Arts and Learning Research SIG and Its Journal

Patricia L. Stuhr

The Arts and Learning Special Interest Group (SIG) has experienced some major difficulties in the past few years. Kerry Freedman reported last year, that the SIG had been threatened by a reduction of time allotted on the annual program, as had all of the SIGs with low membership. Although the SIG budget is closer to being balanced this year, than we were last year we are still operating in the red. The Arts and Learning SIG officers will initiate a concerted effort at this year's National Art Education Conference to attract new membership to try to remedy both of these situations.

On a more positive note, the bleak situation outlined above, has caused the SIG Journal to diversify its content from the narrow margins of visual arts and music that it has held to in the past. The journal now has come to exemplify its title of Arts and Learning Research. The topics in this issue of the journal encompass the areas of literature, media design (T.V.), film, aesthetics, the creative process for all artists, visual art criticism and history, and evaluation of art in art education. If the utopian senario that Kerry Freedman-Norberg called for last year concerning membership's exposure to, and learning from diverse educational fields has not materialized, because of the content in this issue of the journal, we may be compelled to read and consider what is occurring in the diverse fields of the arts.

In conclusion, it is important to emphasize that educators in the arts have a responsibility to share their research with the other disciplines. The annual AERA meetings give us the opportunity to act as both learners and teachers regarding research in our own and in diverse disciplines. It also presents us with avenues from which to conduct interdisciplinary research which can enhance our fields. The existence of the Arts and Learning SIG is important because it continues to provide a forum for its members to debate significant theoretical issues which are germane to the arts in particular, and to the arts as they are maintained as a part of schooling.

Novice-Expert Differences in Understanding and Misunderstanding Art and Their Implications for Student Assessment in Art Education*

Judith Smith Koroscik
The Ohio State University

With increasing urgency, art educators have turned their attention to improving the ways by which student learning is assessed. The purpose of my paper is to lay a theoretical foundation for approaching this problem.

Developing suitable methods for assessing art learning first requires articulating the focus of that assessment, i.e., what are the characteristics of desired learning outcomes? Simply stated, we have to decide what we are looking for before we plan how to find it. This sounds like a simple matter, but it is not. Observation and analysis of what goes on in art classrooms often raise more questions than provide answers concerning the goals of art education. And despite all the recent rhetoric on discipline-based art education, both pro and con, little has been said about the characteristics of art learning. While, we might all agree it is more important to foster deeper understandings of art than the rote, superficial kinds, we have not yet come to a consensus on what counts as deeper understandings.

This is a serious hindrance to the development of student assessments, particularly in light of mounting research evidence that indicates knowledge acquisition and transfer is much more domain-specific than has long been thought (Shuell, 1986). "Knowledge (including skill) tends to be local rather than general and crosscutting

in character" (Perkins & Salomon, 1988, p. 24). Therefore, assessment strategies must reflect the specific characteristics of understanding in the domain under study.

A related body of cognitive research shows fundamental differences in domain-specific knowledge among novices and experts. Not only do experts know more, there are qualitative differences in the way they organize and search for new understandings (Bransford, et al., 1986; Glaser, 1984, 1988). This research has largely focused on problem solving in science, mathematics, and computer programming and on reading comprehension. However, I have obtained parallel findings in investigations on art learning (Koroscik, 1990).

Some educational researchers dismiss novice-expert paradigms on the grounds they are prescriptive (i.e., they impose adult standards on children). I argue instead that looking at the differences between novices and experts can be useful in approaching questions of student assessment for two reasons. First, these differences suggest a range of possible learning outcomes within a directional framework, differentiating naive understandings from those that are more fully developed. This moves us closer to a decision about what we may want to look for in assessing art learning.

And second, novice-expert comparisons can suggest why learners make gains or fail to make gains in deepening their understandings. If assessment is approached with solely descriptive purposes in mind, we would design methods to reveal our students' current state of understanding, i.e., whether or not they have learned a particular set of art concepts or procedures. But if we hope to use assessment for

diagnostic purposes, our aim is to detect how understandings go wrong and why they remain undeveloped. Examination of novice-expert differences can move us closer to isolating such problems and determining their probable causes.

What follows are some examples of how novices and experts might differ in understanding a specific work of art, i.e., Georges Seurat's painting, A Sunday Afternoon on the Island of La Grande Jatte, 1884-86.

My choice of Seurat's painting is only somewhat arbitrary. It is an artwork that is commonly included in K-12 school art curricula (e.g., Brommer, 1988; Chapman, 1985; Gallo, Porter, & Selleck, 1987; Hubbard & Rouse, 1977; McFee & Degge, 1977). Professional journals for art teachers have featured it as an instructional resource (e.g., Art Education, 1990, 43 (1); Art and Man, 1985, 16 (2); Arts and Activities, 1977, May). And it was an artwork I encountered in my own early art education experiences, of which I have many vivid memories. As I reflect back on those experiences, including field trips to the Chicago Art Institute to see the original painting, I recall my initial fascination with all those dots. I was impressed with the extreme patience the artist must have had to paint so many of them. Although I was sure this was a very important painting (after all, it seemed so big, and only important paintings are selected to hang in museums), I couldn't help wonder why the artist chose to paint in such a way. I had tried it (Pointillism) myself, but the experience only added to my uncertainty.

Obviously my understanding of La Grande Jatte lacked sophis-

tication, but how was it lacking?

1. Was my existing knowledge of art inadequate?

2. Did I use inefficient strategies to transfer my prior knowledge to observations I made about Seurat's painting?

3. Or was my lack of sophistication symptomatic of underlying constraints, such as the use of inappropriate criteria or faulty assumptions about art?

I will continue by focusing on these questions. In doing so, I will present some examples of what might inhibit novices from deepening their understandings of Seurat's painting. The comparisons I draw between novices and experts are intended as differences of degree, not dichotomies. And I do not intend the term "novice" to refer only to children, but also to any person, regardless of age, whose understanding of art is underdeveloped. Also bear in mind that my examples are in no way comprehensive. They loosely follow a theoretical framework set forth by Perkins and Simmons (1988) and build upon Prawat's (1989) theoretical work. My discussion will proceed by identifying possible constraints in the learner's knowledge base, strategic knowledge, and epistemic knowledge.

Possible Constraints in the Learner's Knowledge Base

Naive concepts

Differences in understandings possessed by novices and experts are in part due to the depth and breadth of their existing knowledge of art concepts and procedures. When this knowledge is lacking, naive

preconceptions often impede the acquisition of new understandings (Perkins & Simmons, 1988). Preconceptions are difficult to override because the learner must first become dissatisfied with them in some way, then find alternatives that are both intelligible and useful in extending understanding (Prawat, 1989, p. 12).

A naive understanding of La Grande Jatte might be exemplified by the student who interprets the painting as a happy scene of people enjoying themselves in a park. This interpretation makes good sense to someone with the preconception that people in a park must be having a good time.

Yet persons with extensive knowledge of art and of Parisian life in this period have interpreted the painting in strikingly different ways. They have argued that the painting is not a pleasant scene of family life, rather it is better interpreted as an anti-utopian allegory.

> The painter has sought to slow the routine of the banal promenade of Sunday visitors who stroll without pleasure in the places where it is agreed that one should stroll on Sunday. (Paulter, 1886, cited in House, 1989, p. 129)
>
> The painting depicts a middle-class Sunday morning (sic) on an island in the Seine near Paris; and that is just the point; it depicts this merely with scorn. Empty-faced people rest in the foreground, most of the others have been grouped into wooden verticals like dolls from the toybox, intensely involved in a stiff little walk. Behind them is the pale river with sailboats, a sculling match, sightseeing boats—a background that, despite the recreation going on belong more to Hades than to a Sunday....[The painting is about] endless boredom, the little man's hellish utopia of skirting the Sabbath and holding onto it, too; his Sunday succeeds only as a bothersome must, not as a brief case of the Promised Land. (Bloch, cited in Nochlin, 1989, p. 133)

Underdifferentiated concepts

Another constraint to understanding stemming from the learner's knowledge base is prevalence of underdifferentiated concepts. Novices can observe subtle details in paintings (Parsons, 1987). However, they are ill-equipped to distinguish important details from unimportant ones, and they tend to lose sight of these discriminations during concept formation. For example, my own childhood memory of La Grande Jatte was grossly oversimplified. I noticed Seurat's use of dotted brushstrokes, but I did not grasp the significance of their variation in color and shape. Instead, I was impressed by Seurat's dedication, thinking that it must have taken him many long hours to paint so many dots.

On a more sophisticated level, students with some familiarity with 19th century Western art might fail to differentiate La Grande Jatte from Impressionist paintings such as Pierre-Auguste Renoir's painting, At the Moulin de la Galette, 1876. They might not grasp any significant differences because like the Impressionists, Seurat painted in dabs of color, and he painted the same subjects, i.e., artists' studios, circus scenes, harbors, and seashores.

To differentiate Seurat from the Impressionists, students might observe that unlike the others he was not interested in catching that fleeting moment, what the eyes see at a glance. He rejected the casual, relaxed approach of the Impressionists and instead wanted to show permanence and exactness" (Kielty, 1964; World Book, 1990).

In contrast, scholars have found a great deal to say about the differences between La Grande Jatte and Impressionism and even

Neoimpressionism. For example, much has been written about Seurat's use of dotted brushstrokes in comparison with brushstrokes used by other artists of the period. The following quotation reflects the kind of differentiation typically made by persons with extensive knowledge of Seurat's work and of this period in Western art history.

> [The] historical presence of the painting is above all embodied in the notorious dotted brushstroke—the petit point—which is and was the first thing everyone noticed about the work—and which in fact constitutes the irreducible atomic particle of the new vision. For Seurat, with the dot, resolutely and consciously removed himself as a unique being projected by a personal handwriting. He himself is absent from his stroke; there is no sense of the existential choice implied by Cezanne's constructive brushstroke; of the deep, personal angst implied by Van Gogh's; nor of the decorative, mystical dematerialization of form of Gauguin. The paint application is matter-of-fact, a near- or would -be mechanical reiteration of the functional 'dot' of pigment. (Nochlin, 1989, p. 135)

Garbled knowledge.

A third problem that may be attributed to the learner's knowledge base can best be described as garbled knowledge. "Newly acquired knowledge commonly gets mixed up in various ways" (Perkins & Simmons, 1988, p. 309). Novices often get the facts wrong and make mistakes in remembering what they have previously learned. Traditional approaches to student assessment have largely focused on detecting learning problems of this kind, no doubt because they are the

most easily detected. For example, it would be a mistake to think that (1) Seurat was an Italian Renaissance painter; or that (2) Seurat had a long career as a painter.

Subtle forms of garbled knowledge can also occur. For example, learner's might confuse stylistic concepts of realism and naturalism. In such instances, they would not be able to dispute the accuracy of the following two "garbled" statements:

1. Seurat was concerned with naturalism as shown in his choice of realistic colors (Hubbard & Rouse, 1977).
2. "Seurat used color to make objects and scenes appear more lifelike (Art and Man, 1985, p. 14).

Art scholars would not confuse naturalism with realism. While some some see La Grande Jatte as a realist painting, they argue that it is not naturalistic (House, 1989; Piper, 1981). In fact, scholars have compared the painting to a later work by Seurat, The Models, 1889, to emphasize La Grande Jatte's anti-naturalistic style.

The Models includes the representation of three female nudes in the artist's studio. They are depicted against the back-drop of La Grande Jatte.

> Its figures, their lines relaxed and cursive, are juxtaposed with the wooden figures in the Grande Jatte, shown on the studio wall next to them. This contrast plays on oppositions between nature and artifice: the Grande Jatte's figures assume the artificial guise of fashion in order to appear in the

> 'natural' setting of the island; next to them are three nudes who can only reveal their natural selves in the ultimately artificial circumstances of posing for 'art' in a painter's studio. Judging from the opposition Seurat made here, the stiffness in the Grande Jatte cannot be treated as an internal stylistic development in Seurat's art, but must be seen as a calculated, expressive device conceived for that particular project.... Both the modeling of the figures and the handling of the paint emphasize that the picture is a fiction. (House, 1989, p. 129)

Compartmentalized concepts

The novice's knowledge base can also contain compartmentalized concepts that constrain learning. Existing knowledge often remains "inert" because it is compartmentalized (Bransford, Franks, Vye, & Sherwood, 1986; Perkins & Simmons, 1986). For example, art students may learn color concepts, and master the identification of color classifications, such as warm vs. cool colors. Yet traditional educational practice often fails to relate one set of concepts to another, e.g., studio techniques are often introduced without reference to their expressive effects, and they are seldom linked to historical contexts. As such, concepts of color remain inert although they are potentially useful in understanding a particular work of art (Koroscik, in press).

"One thing that has become clear from the expert-novice research

is that the expert's knowledge base is organized around a more central set of understandings than the novice's....Organization is equivalent to connectedness. Connections between key concepts (i.e., ideas) and procedures provide the glue that holds the cognitive structure together" (Prawat, 1989, p. 6, 32). This organizational structure determines the extent to which the learner can access and transfer existing knowledge. Novices organize their knowledge around literal meanings and superficial relationships. And their conceptualizations are much more welded to specific contexts.

In the case of La Grande Jatte, students might fail to see that the dots in Seurat's painting contribute to expressive meanings. Their knowing that the artist used Pointillism (or Divisionism) does not reveal whether they see the connection between the artist's technique and the expressive meanings. In my own case, I knew that Seurat used Pointillism, but I did not understand the concept of Poitillism nor did I grasp any meaningful relationship between Pointillism and the "dot painting" made in my junior high art class.

It is probably safe to say that many teachers fail to explain this relationship, thus knowledge of Pointillism becomes compartmentalized. What confounds the problem for teachers is that this lack of connectedness is exemplified in numerous curriculum resources. The following are but a few examples. Bear in mind that my examples encompass the author's entire reference to color concepts relating to La Grande Jatte.

> [Seurat painted in] tiny circular dots of color, like confetti, applied with painstaking precision and built up into solid forms. This way of painting is called Pointillism. (Kielty,

1964, p. 166)

> He studied the science of colour and realized that if you paint lots of small dots next to each other, they mix in your eye. (Peppin, 1980, p. 25)

> Georges Seurat used many dots of color side by side on his paintings. When the dots of color are seen from a distance, the colors seem to blend together. (Chapman, 1985, Grade 6, p. 94)

> [If you put] dots of pure color next to each other, they appear to blend when looked at from a short distance....Colors "mixed" by the eye seemed to be brighter and stronger than those mixed before painting. (Hubbard & Rouse, 1977, p. 92)

In contrast, expert understandings reflect an integration of form (in particular, the use of dots of color) and meanings.

> The Grande Jatte must be seen as actively producing cultural meanings through the invention of visual codes for the modern experience of the city....It is through the pictorial construction of the work—its formal strategies—that the anti-utopian is allegorized in the Grande Jatte...In Seurat's painting, there is no interaction between the figures, no sense of them as articulate, unique, and full of human presences. The Western tradition of representation has been undermined, if not nullified, here by a dominant language that is resolutely anti-expressive, rejecting the notion of a hidden inner meaning to be externalized by the artist. Rather, in these machine-turned profiles, defined by regularized dots, we may discover coded references to modern science, to modern industry with its mass production, to the department store with its cheap and multiple copies, to the mass press with its endless pictorial reproductions. (Nochlin, 1989, p. 133-135)

Possible Constraints in the Learner's Strategic Knowledge

Problems of transfer.

Of fundamental importance in learning is the process of transferring skill or knowledge acquired in one context to new contexts (Perkins & Salomon, 1988). The development of deep understandings within a domain requires that learners use their cognitive resources flexibly to find connections across contexts (Prawat, 1989). While novices typically look for connections (i.e., transfer knowledge) on the basis of superficial similarities, experts can see past these superficial similarities to find deeper analogies (Perkins & Salomon, 1988).

Asking students to grasp art historical concepts requires transfer in relating earlier artwork to later works. For example, the problem might be to seek out who influenced Seurat to paint La Grande Jatte as he did. Novices may have been introduced to earlier artworks, yet have entirely failed to consider that these works may have influenced Seurat, so they do not draw meaningful comparisons.

Art historians do indeed consider such problems, and they plan flexible strategies to examine relationships. Such strategies are typically organized around discipline concepts, yet they are individualized and adjusted to fit the particular topic and/or questions under study.

Scholars are not dissuaded from looking for relationships among earlier artworks that bear no stylistic or expressive similarity to La Grande Jatte. For example, Nochlin (1989) has argued that Seurat was

influenced by Pierre Puvis de Chavannes whose painting, Sacred Grove, c. 1884, is stylistically altogether different.

> One might say that, without the precedent provided by Puvis, in works such as his huge canvas The Sacred Grove, exhibited at the Salon of 1884, the very year that Seurat began work on the Grande Jatte, the latter might never have come into being, or might have been different. From a certain standpoint, the Grande Jatte may be considered a giant parody of Purvis's Sacred Grove, calling into question the validity of such a painting and its relevance to modern times—in both form and content. For Puvis's timeless muses and universalized classical setting and drapery, Seurat substituted the most contemporary fashions, the most up-to-date settings and accessories. Seurat's women wear bustles and modish hats rather than classical drapery; his most prominent male figure holds a coarse cigar and a cane rather than pipes of Pan; the architectural background is in the mode of modern urbanity rather than that of pastoral antiquity. (pp. 137-138)

Perseveration, guessing, or quitting

Another common constraint to understanding results from the use of strategies that yield no real progress (Perkins & Simmons, 1988). Lacking a repertoire of alternative strategies novices often elect to do one of three things: (1) keep trying, either working harder or not, (2) proceed on a guess, or (3) give up.

For example, novices might think it is productive to continue inspecting the dots in Seurat's painting when the learning task calls for interpretation. Without contextual evidence to trigger connections to their existing knowledge, the additional looking time is unlikely to be productive without contextual cues (Koroscik, Franklin, & Witten,

1990). If that is determined to be the case (often novices are unaware when they have failed to understand something), they give up in frustration. When that happens, adult novices often attribute their inability to understand to the artist's failure not their own lack of knowledge (Koroscik, 1990).

On occasions when learners are uncertain of what to do next, they often guess. While some guesses are better than others, they are alike in reflecting strategies that proceed without confirmation (Perkins & Simmons, 1988, p. 310).

For example, it is common for novice's to look at highly abstract art and merely guess at its subject matter, approaching it as though it was an inkblot. Approaches taken to understand art in the absence of contextual information follow a similar pattern (Koroscik & Blinn, 1983; Koroscik, Desmond, & Brandon, 1985).

Art historians actively seek out contextual information to develop and confirm their interpretations of artwork. Yet it is not uncommon for art teachers to ask students questions about works of art that can only be answered with a guess in the absence of contextual evidence. For example, teachers were prompted to ask students the following question about La Grande Jatte in a 1985 edition of Art & Man:

> Do you think a woman dressed like the one on the left of the painting would be likely to be fishing?

This may be an appropriate question to ask, but not without the support of additional information, such information about the differences that existed among social classes in Paris during this period. For example, scholars have commented on the social significance of

being seen on the island, thus the clothes this woman is wearing make perfect sense (Clayson, 1989; House, 1989). Scholars also remind us that viewers in the mid-1880s would "have interpreted any unchaperoned women as being in a morally questionable position" (House, 1989, p. 120). They have looked to other paintings of the period to explain why the woman is shown fishing alone. Evidently, the subject was common among Salon paintings at this time as seen in a painting by Jules Scalbert, Fishing Party, 1886, and another painting by Joseph Caraud, Woman Fishing, 1884. These make reference to the pun in French on pecher (to fish) and pecher (to sin). The sexual nature of such interpretations might make their discussion inappropriate in certain educational contexts. Yet it seems advisable for teachers to become aware of just how their questions have been examined by scholars.

Ritual patterns.

Novice's understanding can also be constrained by the adoption of formula-like strategies that are symptomatic of their lack of sensitivity to deep structures of the discipline. Unlike patterns of misunderstanding exhibited by novices, "ritual patterns" are often used by students who may have extensive knowledge of and facility in solving problems in the subject they are studying. Unfortunately such students often apply knowledge in a somewhat ritualistic fashion and are unable to deal with novel situations even when they possess a knowledge base that is more than adequate (Perkins & Simmons, 1988, p. 316).

This problem can be seen in art education when students adopt strategies for responding to art without comprehending their purpose nor limitations. For example, students might be taught to use the principles of design to analyze the formal properties of an artwork, and automatically employ this strategy even when the problem calls for the interpretation of meanings. More recently, art students have been taught to use a four step criticism method, i.e., description, analysis, interpretation, and judgment (Feldman, 1973, 1987) or aesthetic scanning (Broudy, 1988). Often such methods are used without a specific objective in sight, thus students lose track of what they are actually searching for.

The following example appeared in the Instructional Resources section in a recent issue of Art Education (1990). Beside miscategorizing some of their questions, the authors' fail to develop a coherent line of inquiry. Their questions are not explicitly linked to concepts nor is pertinent contextual information disclosed.

A. Description of La Grande Jatte

—What do the clothing and accessories say about the people and the occasion?

—What variety of hats do you see? Could these tell us anything about the people?

—Does the artist provide details of pattern and texture of fabric? Or does there appear a kind of "sameness" of dress?

—Tracing the contours of the people, what forms are repeated?

—How has the paint and color been applied?

B. Analysis of La Grande Jatte

—How do the arcs along backs, bustles, and umbrellas create pattern and rhythm?

—What ways has the artist created a strong sense of organization and structure to his composition?

—What has the artist chosen to include in describing this scene, and what has he left out (for example, how did he get the people into these clothes?)?

—Can we tell what these people are thinking or feeling?

C. Interpretation of La Grande Jatte

—Ask each student to contribute to a story about this scene. Have them consider if the story is a moment in time or a subject repeated each Sunday. What sounds are heard? Are there any conversations taking place?

—Describe Seurat's fascination with the optical phenomenon of light and color. How might the artist's technique have affected the way he chose to describe this scene?

D. Judgment of La Grande Jatte

—Do you like this painting? Why or why not?

—How did the artist, Seurat, feel about this place?

—Does the work seem easy to understand, or is there some

mystery about it?

Possible Constraints in the Learner's Epistemic Knowledge

Using inappropriate or contradictory criteria.

Epistemic knowledge enables the learner to verify understandings on the basis of normative criteria (Perkins & Simmons, 1988). Art educators face a difficult problem in that novices often assume understanding art does not require any special knowledge, therefore, they do not explicitly seek to verify interpretations. Instead, personal meanings or psychological reports are deemed sufficient. In comparison, experts assume comprehension failure is due to their own lack of adequate art knowledge and/or the unavailability of appropriate contextual information (Koroscik, 1990).

For example, novices might draw the following conclusions regarding the significance of La Grande Jatte:

1. It is important because it is so big.
2. It was chosen to hang in a museum, so it must be good.
3. It must be good because you can easily tell these people in a park.
4. I like bright colors. The artist used a lot of them in his painting, so it is a good painting.

Somewhat more schooled novices often encounter a different

constraint to understanding. Instead of employing personal criteria, they blindly accept authoritative claims, i.e., "If the book says so, it must be right."

In contrast, scholars look for as much evidence as possible to verify their interpretations, including evidence that lies outside the art object itself. In discussing recent scholarship on La Grande Jatte, House (1989) explains:

> Historians have recently become far more attentive to the original context of the picture. First, they have investigated the physical context of the island of the Grande Jatte itself, located on the river Seine in the suburbs northwest of Paris. Second, they have tried to define the painting's social context by determining what types of people are represented in it. Third, they have examined its institutional context as a manifesto for an artistic splinter group that was first presented in the independent forum of the final Impressionist group exhibition. And fourth, they have looked at its critical context, at the ways in which the painting was received when it was first exhibited. (p. 116).

Scholars also recognize that interpretations change over time as more evidence comes to light and as theoretical paradigms shift within their discipline.

Confirmation bias.

The tendency to confirm preconceptions emerges strongly and clearly among novices (Perkins & Simmons, 1988, p. 312). My choice of La Grande Jatte is particularly relevant here. Anyone who has studied the painting no doubt thinks of its significance in terms of Pointillism (or Divisionism). Although I became acquainted with the

painting at an early age, until recently my understanding of the work was overshadowed by preconceptions about Pointillism. My review of literature on the painting revealed that many writers of texts commonly used by art teachers reflect a similar "pointillism bias." The authors place overwhelming emphasis on the painting as an example of Pointillism. This view also dominates instructional resources on the painting, e.g., recall the example I noted earlier.

Many students and teachers function as novices by confirming their understandings of La Grande Jatte solely on a basis of "pointillism bias." Art historians challenge biases, but they are not without their own. The difference is that scholars are better prepared than novices to acknowledge and defend their personal biases.

For example, Clayson (1989) argues that historians have missed the social significance of Seurat's painting due to biases about gender or what she refers to as "gender blindness." In an illuminating comparison of La Grande Jatte to Seurat's earlier painting, The Bathers at Asnieres, 1883-84, Clayson sheds new light on Seurat's work by calling attention to the depiction and omission of the family and the father (see Figure 7).

> The critical difference between Bathing and the Grande Jatte is that one picture is all male and the other mostly female. The presence of women and children in the Grande Jatte introduces the responsibilities of the home, which men considered constraining. In fact it seems as though men are not on the island because children and their mothers are. Mother-child relations, however, are sympathetically recorded. There are only three instances of people touching one another, and they are all between mothers and children.

> It seems that for Seurat the absence of fathers is the prerequisite for parent-child warmth, even coexistence. (Clayson, 1989, p. 164)

In Summary

I have identified the above examples to illustrate some of the reasons why learners often fail to develop deeper understandings of art. Although my paper focuses on only one painting, the patterns of understanding and constraints to understanding decribed here are no doubt similar for other works of art and curricular content. Comparing novices to experts sheds light on some of the key concepts or ideas that can be understood about a work of art or a period in art history. This provides a directional framework (from lesser to greater sophistication in understanding) which gives us a better idea of what to look for when we assess learning outcomes. Novice-expert comparisons such as these also take us one step closer to designing assessment strategies for diagnosis of learning problems. The assessment understanding through descriptive means reveals what a student currently knows; it is only part of the evaluative picture. We should also strive to detect how understandings go wrong and explain why they often remain undeveloped. In so doing, we would be better prepared to flexibly adapt curricular content to overcome the constraints our students typically face when they attempt to find meaning in art experiences.

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A Comparison of Novice-Expert and Developmental Paradigms in Terms of Their Use in Work on the Assessment of Student Learning in Art Education*

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Assumptions About Evalutation

This paper concerns the work that is being done on a joint project at Ohio State by Judith Koroscik, Arthur Efland, Bill Loadman, and Michael Parsons. The goal of the project is to create a useful model for the assessment of student learning in art education. This project is still in its formative stages.

There are a number of policy issues, and of psychological and epistemological questions, about any such project. This paper will mention some of them and discuss one or two.

The project will take advantage of some of the bodies of research that are being discussed at the AERA meetings and that are current in the literature of educational research. There is a lot of interest at this time in creating ways to assess learning that will get at more than rote learning and the rememberance of facts. It is desirable to get at higher order kinds of thinking, defined in various ways. The aim of this project is to find a way to assess students' understandings of artworks, rather than their discrimination skills or their creative abilities, or in other words to assess students' achievements, and lack of achievement, in qualitative terms as well as quantitative. For example, an attempt will be made to detect the use of different assumptions about art, different strategies for asking and answering questions, and abilities

to access knowledge and transfer it from one situation to another.

This enterprise requires two general kinds of maps, or category systems, which are commonly discussed in research on learning in other subject areas. One is a map of the various kinds of desirable learnings in the subject matter area. Understanding, or higher order thinking, is not all of one kind, and can't be represented or assessed by a single overall quantitative score. It requires facts, concepts of different levels of generality, ways of organizing facts and concepts, procedures and strategies for answering questions and approaching tasks, and knowledge structures that allow one to organize all of these. One common approach is to divide these into conceptual learnings and procedural learnings. For this project it is the preferred distinction, but the more particular categories that constitute this map will derive basically from the subject matter, it is assumed. The categories are those of understanding art, and may be different from those of understanding mathematics. This subject matter specific character of thinking is one of the biases of this project.

The project does not yet have a firm and settled map of this kind, but does have many of its elements, which are illustrated in the papers of Judith Koroscik and Arthur Efland. For instance, there is a shared conviction that understanding art requires a knowledge of the relevant cultural background, including, among much else, art history. Some of the organizing concepts have to do with the relation of aspects of the cultural background to the significance of an artwork, and some of the procedural knowledge has to do with how to establish these connections between the work and the cultural background.

To assess learning, one must clarify what kinds of learning are desirable to assess, and by implication, to teach. This first kind of map is really a general map of the desirable kinds of objectives for teaching art. This project is oriented toward the grasp of an inquiry-based, contextually-related, and developmentally appropriate understanding of the significance of artworks. In the course of this project, it is expected that some sample cases of such understanding will be collected.

The second kind of set of categories one needs has to do with children's abilities and patterns of learning. It is more psychological in character than epistemological. It is necessary to have some ideas about the learning competencies of children, what kinds of learning strategies and knowledge structures they have, what kinds of things they find typically easy or difficult to learn. The approach to this will be in part through the use of the expert-novice paradigm - that is, the study of the differences in the ways experts and novices approach tasks in the domain; in part through a developmental paradigm - that is, the study of the learning abilities typically found at different age levels, and their typical sequences; and through the identification of typical misunderstandings or typical difficulties associated with various tasks.

These two kinds of maps are very much related, because they are created not with the intention of producing new theories in epistemology or psychology, but with the intention of guiding practice, of enabling the researchers to proceed with assessment activities. It could be said that the categories of desirable knowledge set the goal for assessment

(and education in general), and the psychological categories will aid in the choice of particular targets. The first helps decide who the relevant experts are and in respect of which abilities; the second will allow identification of the kinds of things that learners need to learn, if they are to acquire these abilities and at what points. The second is a sub-set of the first, chosen and structured in light of what is known about learners.

Somewhere in between the two is the analysis of particular tasks, figuring out what is required by some particular task, and what the similarities and dissimilarities are in the requirements of different tasks. This is an aspect of the project the team has barely begun to work on.

In addition to these background theoretical considerations, the interest of the project is in the creation of a model for assessment in art that has some practical value in education. Ideally, it would have the following characteristics:

- It looks at the more sophisticated kinds of learnings and insights that are possible in the arts. It does not look for factual and skill learning, or for creative production, in isolation, though it may well look for them as part of a larger pattern of understanding.
- It looks for qualitative differences rather than quantitative ones. It is aimed toward achieving a variety of descriptors of

particular learnings rather than a summative score.

- It is aimed at the kinds of learnings that can be taught and learned in schools over moderate periods of time, perhaps a month or a quarter. The sorts of understandings assessed are to be reasonable educational objectives for teachers.
- Assessment is understood to be an essential part of the curriculum development cycle. In this cycle, one identifies teaching objectives, gathers or creates curriculum, teaches it, and assesses the learning that results. The assessment is then used to analyze the previous steps in the cycle: were the objectives reasonable? was the curriculum pointed suitably? were the teaching methods appropriate? what difficulties did the children have?
- Assessment is also understood as related to research, in that it can help us answer questions like: what kinds of difficulties do children have with particular materials? what are good ways of teaching particular materials? what are appropriate educational objectives at different levels? And, generally, how can assessment contribute to desirable educational change?

- The model is the kind of thing practicing teachers can use to assess their own particular curriculum and to ask questions about their own individual teaching. Ideally, it would help them create their own curriculum, though it is known that in practice few teachers have time to do that; however, certainly it would help them understand it and adjust it. Assessment does not have to be a part of a top-down approach to educational change, where teachers are held to producing good results on pre-determined tests. The aim of this assessment is to be useful to teachers, by helping them guide their own curriculum and instructional choices.

The Conceptual Change Model

The "conceptual change" model has been especially important in research for teaching in math and science, including computer science. It has so far had little influence in the arts.

There are three characteristics of this model that are of importance to the project and that will be used to achieve its aim. Using, however, means adapting, and it is because of this that minor reservations exist concerning each of these three characteristics.

The first characteristic is the use of the idea of problem-solving. Typically, the learner is set a problem in math or science to solve as

the assessment task. The assessor looks at the solution arrived at and the procedures adopted for reaching it. During the development phase, there may or may not be an oral interview about the problem afterwards; or the learner may be asked to think out loud while doing the problem.

The second characteristic is an emphasis on misconceptions or misunderstandings, ways in which the learner misconstrues the problem or approaches it with inadequate concepts and strategies. In short, there is an emphasis on what misleads learners, on what gets in their way and prevents them from reaching a correct or satisfactory solution. This may be a preconception that learners bring to the problem, a structure of understanding that provides a poor analysis of the problem, and may even - stretching a bit - suggest that there is no problem. Preconceptions such as these prove hard to change, and their identification provides objectives for teaching. One might even say that assessment is designed to expose these kinds of misleading preconceptions.

The third characteristic is to use the comparison between experts and beginners in a domain, to see how they differently approach tasks, and to use those differences when thinking about goals for teaching. For example, experts typically use different strategies from beginners; then one might set out to teach those different strategies to the beginners. Experts often ask questions where beginners don't; and one might set out to teach beginners to ask questions. Experts also have more complex knowledge structures with which they interpret problems, and one cannot teach directly for that. It is rather something

that comes more gradually. In the same way, they clump together as one automatic routine many things that a beginner has to pay attention to one by one. In such cases one can use the difference as helping one to determine the direction in which teaching and learning should move.

Here is a concrete example, one that has been discussed several times already at the Boston meetings, regarding the work being done on teaching elementary school science at Michigan State University. In their science unit on photosynthesis, they find that a typical student misconception is to think that fertilizer is a food for plants. This misconception gets in the way of understanding that food for plants is manufactured in the leaves with the help of sunlight via photosynthesis. Moreover, the image of fertilizer as food is hard to change, or, more commonly put, to "eradicate". Thus, a part of the instruction for the unit is aimed at this image, or misconception.

This example strikes me as being at the right level of specificity. It is subject-matter specific, a part of an important instructional unit. It is a misconception that can be identified and made the subject of instruction. Assessment of success in changing it can be reasonably clear and be useful for diagnosis of the curriculum cycle.

Some Categories

How can all this information be used? What adjustments might have to be made to link these ideas more clearly to the arts?

We have an initial version of the categories of understandings art education should aim at promoting, the first kind of map to which this

paper refers. This is a map, remember, of the kinds of desirable objectives one might have. Notice that if one were interested in teaching only factual kinds of learning and/or only for skill development, one would not need such a map of kinds. There would be only one (or two) kinds of achievements at issue. One might need a list of facts or skills to be learned, but not a map that speaks of qualitative differences.

Judith Koroscik's paper contains an implicit category system. It is sketched out here to make it explicit. There are three categories of things to learn: factual knowledge, strategic knowledge, and epistemological knowledge. Two examples for each category from her paper have been written in (see Table 1 below). (Koroscik, 1990).

Table 1.

Factual Knowledge	Strategic Knowledge	Epistemological Knowledge
The park is fun as the people should be enjoying themselves	Stare harder at the dots	"Pointillism bad" A myth that is hard to remove
Making the meanings embodied in dots: "coded references to modern science, to modern industry with its mass production"	Employ the principles of design to "scanning" to find meaning	Not looking for historical comparisons or social context

* These two quotes are from Judith Koroscik's paper about the significance of the pointillism as a style:

> (pointillism)...refers to modern science and mass production, to the department store with its cheap and multiple copies, to the mass press with its endless pictorial reproductions...

(Nochlin in Koroscik, 1990 p. 16).

> Seurat, with the dot, resolutely and consciously removed himself as a unique being projected by a personal handwriting. He himself is absent from his stroke; there is no sense of ... the deep, personal angst implied by Van Gogh's (brushstroke)... (Nochlin in Koroscik, 1990 p. 12).

Her paper contains many more examples dealing with pointillism. When these examples are read through, one realizes that this is really, so far, a map of misconceptions, of the kinds of ideas that might get in the way of understanding, rather than of the desirable understandings that teaching might aim for. The examples have been rewritten to cast them in a positive light (see Table 2 below).

Table 2.

Factual Knowledge	Strategic Knowledge	Epistemological Knowledge
Its made with dots. The dots took a lot of patience. Selves	The dots are "coded references" to science, mass production, etc.	"Pointalism bias" A myth that e hard to remove.
It's in a park on a Sunday.	The borgeoisie at the time were joyless, moralistic.	Relevance of the appeal to the social role of the park at the time, to the ambiguity of Sunday, to social class, etc.

One of the advantages of this category system is that is it simple. Another is that it makes it clear that teaching for understanding is not opposed to teaching for facts (and skills); rather facts are very much required, but they are to be set in a network of meaningful connections or ideas.

Hesitations About the Model

It is here that one of the drawbacks regarding the conceptual change paradigm enters. It is the idea of misconceptions as applied to the arts. Is that a good way to think about the ideas of children in the arts? One of the reasons this ideas works well in math and science is that a mis-conception contrasts naturally with a correct conception. It is much clearer in math and science which are the correct conceptions. If there are not always right answers, it often seems that way. There are at any rate a very limited number of acceptable answers, and in practice there are very few ways of interpreting the problems set in math and science that lead to those acceptable answers. The point is, it is relatively easy to identify the wrong ideas and approaches, those that will get in the way; such as thinking that fertilizer is the food of plants.

Is this notion appropriate in the arts? One argument, advanced in conversation by the art educator Brent Wilson, is that the notion of more acceptable, less acceptable, and unacceptable answers is problematic in the arts. By whose standards are some interpretations to be judged less acceptable? This, of course, is an old chestnut, and it seems that, if pushed too far, renders any assessment impossible. A middle ground is needed. It can be agreed perhaps that there is less certainty to interpretation in the arts than in math and science, and still hold that one can reasonably say that some interpretations are better than others.

More qualms are due to a different thought. It is that the point of classifying ideas as misconceptions is to treat them as obstacles to

learning and to suggest that they be gotten rid of, eliminated, eradicated. One needs to learn the falsehood of the idea that fertilizer is food for plants before one can understand photosynthesis. Teaching needs to be aimed at clearing the conceptual ground before aiming at building anew.

This idea, or attitude, is cause for some concern. It contrasts with the attitude that comes with a developmental point of view, which is that conceptual understanding comes gradually. One thing builds on another. Where the child is now is where teaching should begin. A child's present conceptions represent not a false, but a partial and incomplete understanding. In both cases one needs to know how the child is thinking; but in the first case one may set out to get rid of some of his concepts, in the other one accepts them and tries to enlarge them. Both are cases where the aims should be at conceptual change. Perhaps the difference is only one of attitude, however, this is not a certainty.

An associated point is the notion of *problem* and *problem-solving*. In math and science, it seems natural to think that *higher-order thinking*, or deeper understanding, is manifested by the ability to solve problems, and solving problems is the normal assessment task in those areas. A problem is something that has a correct solution, or a very narrow range of solutions. This notion of what it is to think well does not seem quite so appropriate in other areas of the curriculum. Jerry Brophy, curriculum theorist, has stated at AERA meetings that he would prefer the notion of "decision-making" as the central kind of intellectual task involved in the social sciences. Higher-order think-

ing in the social studies typically requires making a decision and giving good reasons for it. One of the differences is that there is a much wider range of acceptable decisions (provided they are well-reasoned) in the social studies than there are problem-solutions in math and science.

In the arts, it appears the corresponding notion is interpretation. To understand an artwork is to interpret it. Interpretation requires making connections and organizing them into overall patterns or networks, rather than finding solutions or making decisions. If one understands an artwork well, one has to make many connections, and to organize these in some comprehensive way that creates relationships, makes sense of them, and is in the end the interpretation. There are many kinds of connections that can be made: connections between the various aspects of the work itself (internal connections), and of any of those with the artist, with the history and culture within which the work was created, and/or the present art world and social setting in which it is viewed, including the emotional and intellectual state of the viewer. Arthur Efland's paper will contain a partial listing and exemplification of the kinds of connections looked for in interpreting artworks. All of them may affect the meaning or significance of a work. If they remain isolated from other connections they will have little meaning. The interpretation is the overall pattern in which all of these connections do acquire significance.

This point relates to the question of the appropriateness of the notion of misconceptions in the arts. If thinking in the arts is basically making connections, and connections to connections, then what on

one hand would be viewed as a misconception will on the other hand be viewed as the making of too few connections. A misconception will become an incomplete interpretation. All interpretations are incomplete, to varying degrees, however this project will see the child's way of thinking about it as partially right and something to build on, rather than as misconceived and something to correct or eliminate.

This example from Judith Koroscik's paper illustrates a typical misconception. A child found La Grande Jatte to be a happy painting about people enjoying the park, being misled by his/her belief or general expectation that a park is a place for fun. Koroscik purports that the work is really about the boredom of a bourgeois Sunday afternoon, the emptiness and artificiality of a morally repressive and pretentious social class in late nineteenth century Paris. It is therefore, by her interpretation, a misconception to think those people are having fun. It could be said that the emotional structure of the work relies on the contrast between the thought that parks should be fun and the woodeness of the figures in the work. The connections in this case have a structure similar to irony. There is a dominant contrast. It works by conjuring up an expectation and simultaneously defeating it. The child who thinks La Grande Jatte is about a happy afternoon in a pleasant park has gone half-way, a necessary half-way. His expectation that parks are fun has been appropriately engaged; but he does not see that it has also been disappointed.

The same hesitation stretches to the use of the novice-expert comparison. This paradigmatically compares a novice adult with an

expert adult in some domain. And obviously the results of the contrast can be very illuminating. It is about the use of these results that one has to hesitate. Perhaps it must vary even here. One can teach novice adults to think like adult experts, but it's not clear that one will be able to translate the results to children and presume that they too can be taught directly as expert adults think. A developmental perspective would suggest that, in some respects, children think differently from adults not because they are novices, but because they are children. A comparison of children who are successful learners in a domain with children who are not so successful might yield different results. In some ways the successful children will think as adult experts think. In other ways they will not. Children typically make different patterns and connections than do adults - they interpret artworks in typically different ways. We know what some of these differences are.

Here is another example from Koroscik's paper (1990). When she was in school (elementary school), she says, she saw La Grande Jatte and was impressed by all those dots, by their regularity and their orderly arrangement, and by the time and care it would have taken to paint them. She was impressed by how hard it would have been to make those dots and the skill needed by the artist to do so. This appears to be a very appropriate response developmentally. Most young children would be similarly impressed.

By contrast to an expert pointillism means the expression of the impersonality of modern technology, of mass production, of the "mass press with its endless pictorial reproductions" and how it can be seen in Seurat's resolute and conscious removal of himself and his

personality from the style. "He himself is absent from his (brush)stroke; there is no sense of ... the deep personal angst implied by Van Gogh's (brushstroke)", etc. (Nochlin in Koroscik, 1990, p. 12).

This interpretation of the style seems to be very much that of an adult, and not something accessible to the ordinary elementary school child. Young children do not ordinarily see personality expressed in the brushwork of paintings. They would probably not see the "sense of ... deep personal angst" in Van Gogh's brushwork, much less the absence of it in Seurat's pointillism. Their usual interpretation of the artist is much more like Koroscik reports hers was, that of the artist as a skilled and careful craftsman or laborer. They are much more aware of the effort, the technique, required by a style than of the particular consciousness that it expresses.

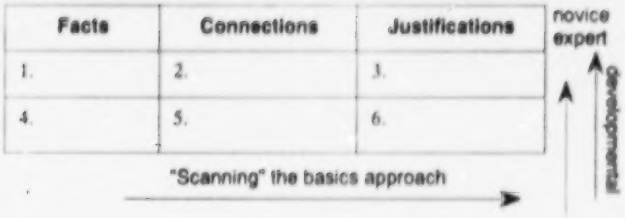
Even this point must be modified, though. It would not be stretching too far to say that what Koroscik saw in the dots, their number, orderliness, the patient effort required to produce them, is a part of what it takes to see them as expressing the anonymity of technology and mass production and so forth. It is part of the series of connections that must be made, and not in that respect a misconception but rather a developmentally normal interpretation that by adult standards is quite limited. It lacks connections with the artist's state of mind, with the growth of science, technology, and mass production in the late nineteenth century, with the moral attitudes of the Parisian bourgeoisie, with the actual wooden attitudes of the painted figures, and so on, all of which the expert interpretation implies.

And of course it is an empirical question, the sort of question this

project hopes to address [what sorts of connections children can be taught to make]. For one wants to use both the developmental and the novice-expert paradigms. One of the limitations of the developmental approach is that it usually describes what children typically do, but not what they can be taught to do with good instruction. This is not perhaps a necessary limitation, but it is an actual one. It also tends to deal in too large a chunk of learning - to describe the major shifts in interpretive patterns - shifts that take a long time to achieve and consolidate. For assessment purposes, on the other hand, the focus should be on learnings that are of moderate size, the kinds of things that can be learned in six weeks or a quarter. This would seem of most value in the actual guidance of curriculum and instructional improvement. For these kinds of reasons, in my view, one needs to keep both paradigms in mind.

Commonalities of Diretion

There is only one more point to make, and it is a simple one, clarifying the implication of what has already been said. It has to do with assumptions about the direction in which learning proceeds over time. Referring again to the chart, it can be seen that the direction learning can proceed is horizontally from left to right, or vertically from bottom to top:



It should be clear that this project team does not agree with the horizontal assumption, although that is the one that dominates the field. The horizontal direction assumes that first one must learn facts and skills, that only after that can one come to make interpretations (especially those that require connections to be made with social, historical circumstances), and then that one is able to offer the right kinds of justifications for interpretations. This of course is the basis for a curriculum sequence that is not uncommon in many subjects, including art. In particular it seems to provide the justification for the practice of teaching "scanning" at elementary level and leaving art history to the later years. Scanning is a term for a method in which one teaches children to look closely at a work for those details that can be seen directly in it without reference to context. These are the facts, it is argued, that children must become aware of and know before they can begin to connect them with contextual matters and form interpretations.

Obviously the preference of this project team would be to conceive the learning direction vertically. This is required by both the expert-novice and the developmental paradigms. In both cases, the

assumption is that learners at all stages require to know facts and to connect them with contexts in making interpretations, and that the facts in isolation have relatively little meaning. They have meaning, almost by definition, to the degree that they are connected in patterns across many dimensions. In the case of the novice-expert paradigm, the vertical movement is in terms of increasing complexity of organization, increasing ability to make connections (transfer), increasingly abstract representation of problems, and so on. In the case of the developmental model, there might be some additional qualitative differences along the path, always, of course, subject to empirical verification. It could be conjectured that one could order in a rough developmental pattern some of the major learning objectives presented in Koroscik's paper. Elementary school children, can easily see that these people in La Grande Jatte are in a park which should be fun, but that they do not appear to be enjoying themselves. The reasons that the people are not having fun, i.e. the connection with the repressive morality of the Parisian bourgeoisie, etc. would be harder for them to understand, though this might be possible. One probably would not be able to teach an understanding of the way a style, in this case pointillism, expresses the method of motivation of the artist (his restraint, his attempt at objectivity, the way in which he removes himself in the manner of painting), until junior high. To see in that same style the references to modern science, mass production, and a general characteristic of a tendency of the age requires the observational abilities of high school students. These are assumptions of this project. No one has systematically investigated these sorts of teaching

questions. They constitute examples of the sort of questions that the project team hopes to address through their work on assessment.

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Note

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An Approach to the Assessment of Art Learnings

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This paper outlines an approach to the assessment of art learnings in students. It is based on a series of assumptions regarding the nature of learning. One is the idea that the principle aim of education is to pursue meaning and that meanings are construed in a variety of ways. Understanding what something means involves more than having or possessing information about it, though this is an essential first step. It also involves knowing how to organize and apply information in situations that involve problem-solving or judgment. To find meaning one relates items to a larger context.

Objects of study in the arts and humanities usually have several levels of meaning. A poem or a novel can have both literal and figurative meanings. A painting may be seen as an exemplar of a given style, the embodiment of an ideal of beauty, as a symbol of the consciousness of an epoch, or as propaganda for church, state, or a social cause. Moreover, the same object can be interpreted as any and all of these.

Powerful works of art are not merely understood; their meanings are emotionally felt. This causes teachers and educational evaluators to shy away from the task of assessment for fear of getting mired down in individual preferences and subjectivity without hope of identifying and classifying responses to works of art that might be used as evidence that learning has occurred. If one can assess art learning, one ought to be able to assess any area.

Though assessment of learning in mathematics and science has traditionally been thought to be less problematic than in the arts, Perkins and Simmons, (1988) postulated that learning in these areas is complex and is comprised of many levels of understanding. Classical approaches to the assessment of learning by simple quantitative measures obscures this. Their work describes differences between novices and experts, accounting for differences between them, both by the size of the bundle of knowledge possessed by the expert in contrast to the novice, and by the existence of problem solving and other meta-cognitive strategies that enable them to avoid confounding errors, misconceptions, and unlucrative approaches to learning.

To explain levels of cognitive functioning they have devised a series of "frames of understanding." In their view human cognition employs four frames of understanding. They call these content, problem-solving, epistemic, and inquiry frames. Though this model was devised to describe learning in scientific and mathematical situations, it is sufficiently general to apply to learning situations in other subjects as well. (Koroscik, in press) described how these frames might apply to art learning situations.

The art assessment model we are currently devising borrows both from Perkins and Simmons and from Prawatt, (1989). Before illustrating our model some definitions are in order.

Conceptual knowledge

Conceptual knowledge is the knowledge of things, facts, and

concepts. It is what we ordinarily think of as the knowledge-base of a subject. Samples of art knowledge could include any of the the following:

- Picasso painted in the 20th century.
- Warm colors appear to advance; cool colors appear to recede.
- Surrealism appeared in the first half of the 20th century.
- Michaelangelo was a major artist in the Italian Renaissance.

When we think of someone knowing more than someone else, we ordinarily refer to knowledge of this kind. Classical approaches to learning and assessment typically test the student's recall of facts and concepts and/or the demonstration of specific skills. What distinguishes experts from novices is not merely the extent of information in their possession but how experts use them in inquiry.

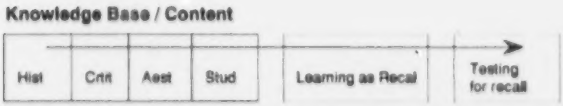
Procedural knowledge

Experts typically have more strategies for organizing and using knowledge to form understandings than novices, and these are forms of procedural knowledge. Procedural knowledge is knowledge organizing knowledge. The naive learner may have conceptual knowledge but not know how to apply it to new situations. A student may know that warm colors advance and that cool colors recede, but cannot use this to interpret a work of art where these properties are crucial to its meaning, or to create a work that utilizes this feature to

convey meaning.

Figure I which follows, portrays a classical approach to student assessment. The knowledge-base as pictured below consists of facts and concepts from art history, art criticism, aesthetics, and art studio, the four areas of content identified in discipline-based art programs. Learning is defined as the ability to recall information, and the assessment of learning is by measures of recall in the form of paper and pencil tests or studio projects meeting stipulated criteria. Learning tasks usually involve the recall of information on multiple-choice tests e.g, matching art vocabulary with definitions, matching paintings with titles or style designations, or by making discriminations between works in differing styles, etc.

Figure 1. Classical Model of Learning and Assessment

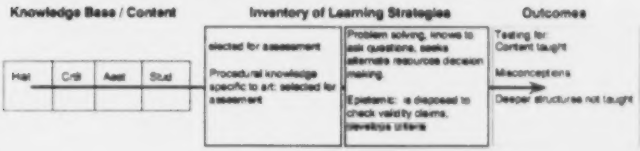


The classical model does not reveal how knowledge is organized for understanding, nor does it reveal whether students can access the knowledge already in their possession to develop further understandings. Learning is validated and quantified by measures of retention rather than by its application in new situations. From our standpoint this approach is more a method of testing rather than one of student assessment.

Figure 2 represents the same knowledge-base drawn from the four areas of content plus an inventory of inquiry strategies. The

inquiry strategies under consideration are based upon descriptions of procedural knowledge suggested by Perkins and Simmons (1988) and by Prawatt (1989). Testing as conceived in this model would be for deeper structures of knowledge. These would be identified by the breadth of connections among the concepts within the four disciplines: studio, criticism, history, and aesthetics. Here we would look for occasions where concepts learned in one area are utilized in another, or where an interpretation of meaning is based on content from several areas. An example of this might be the student who, having studied the action of color in a Cezanne painting in art history, and who may have learned that warm colors advance and cool recede, then applies this knowledge in his or her studio work.

Figure 2. Cognitive Model of Learning and Assessment



Assessment Activities

The first step in the assessment of student learnings requires the identification of key ideas, skills, and concepts within a particular knowledge-base to be potentially learned. For this purpose, we have selected works of art that are sufficiently complex, such that we can be relatively sure that students would not know very much about them prior to instruction. We also selected them because they have been

used in many textbooks, works such as Picasso's Guernica, and Seurat's La Grande Jatte. Teaching about these works would also provide learners with a rich sample of art critical, art historical concepts as well as studio studies.

These knowledge-bases are organized around a series of categories prepared by Koroscik (in press). She proposed that a curriculum which involves students in the contextual examination of artworks would need to be based on a series of comparisons through which students can link the components of an artwork to meanings. She listed the following under the headings of critical and historical inquiry. The critical categories are reproduced in slightly altered form in Figure 3.

Figure. 3 Categories of Content Organized by Key Concepts

Comparing media to meanings.
——2d media to 3d media effects on meanings;
——painting to drawing effects on meanings;
——photography to painting effects on meanings, etc.
Comparing surface/edge qualities to meanings.
——linear to painterly effects on meanings;
——simplification to detail on meanings, etc.
Comparing color to meanings.
——Subdued to vivid color effects on meanings, etc.
——monochromatic to polychromatic color effects on meanings;
——complementary color effects on meanings;
——analogous color effects on meanings;
Comparing illumination to meanings:
——focused to soft lighting on meanings;
——etc.

Comparing projection to meanings.
——aerial to ground level viewpoint to meanings;
——single to multiple viewpoints to meanings;
——etc.
Comparing placement to meanings.
——central to peripheral placement effects to meanings;
——symmetrical to asymetrical placement effects to meanings;
——etc.
Comparing subject to meanings.
——same subject to different expressive meanings;
——same expressive meanings to different subject;
——etc.
Comparing context to meanings.
——verbal contexts to interpretation of meanings;
——environmental contexts to interpretation of meanings;
——pictorial contexts to interpretation of meanings;

She also listed categories for art history (not shown here). Her categories were initially devised for work in curriculum planning. A planner wanting to teach students about color would know to link it to a question of meaning, but these selfsame categories also can serve as bases for assessment as well. When a student is able to link a formal quality like color to an interpretation of meaning, we should be able to assess whether he or she understands how that quality affects the meaning.

A total art assessment would need to devise studio understandings as well. In this case the comparative exemplars might be based upon various materials used as media. Linear materials like wire and fibers might be contrasted with massive media like clay or cement. Cut paper might be compared with torn paper in expres-

sion of meanings. The bronze and marble of Renaissance architecture might be compared with the stainless steel and glass of a modern skyscraper, etc. Comparative exemplars would also be needed in aesthetics. Here the comparisons would not be based upon meanings found in art works but in ways that whole categories of objects get to be placed in the category of art. For instance we could compare the different arguments and criteria used to claim that crafts such as weaving and pottery are or are not forms of art.

Outcomes in Student Assessment.

Content. The assessment procedure we envision would show an array of responses through which the student demonstrates or recalls what is in his or her possession. For example, a student may know that Picasso painted the Guernica in blacks, whites, and grays. The assessment of this fact in the student's repertoire could also be done by the classical approach to assessment, but unlike the classical approach ours would also show what typical misconceptions exist in the students' understanding and what they look or sound like as typical student responses. We also would show instances where unlucrative learning strategies were utilized and what these would look like as student responses. These would form an array of cases and examples. This pool of responses would serve as samples of criteria that can be

employed to illustrate when students understand or misunderstand something, or when they employ unlucrative learning strategies.

Student Misconceptions in Assessment. An example of a misconception might be the following: a student may not know that Picasso's Guernica was painted in black and white. He may simply assume that the black and white image in his textbook is like a black and white photograph of a colored original. This misconception would block further inquiry as to why it was painted without color. Classical assessment would not reveal this misconception.

Evidence of the Use of Learning Strategies. The student who knows to ask why acts more like an expert than the student for whom the black and white is explained by a misconception. Cognitively oriented assessment would reveal whether such questions as Picasso's use of color is problematic for the student. If the student who asks why also knows that the answer to the question may lie outside the painting under study, in earlier or later works by the same artist, or is to be found by comparing works by earlier artists that might have influenced Picasso, (e.g., Goya) we can say that he or she is behaving more like an expert and less like a novice. What we see here is a more sophisticated use of problem-solving approaches to understanding which employ both conceptual and procedural knowledge.

Using Epistemic Criteria. Another example which shows a more sophisticated use of knowledge might be the need to cite evidence for conclusions or the giving of reasons for interpretations. Again using Picasso's Guernica, a student knowing that the painting was a form of anti-war propaganda, and who also knows that some

aesthetic theories would question whether it can be "pure" art, knows to give alternate reasons why it is, nevertheless, regarded as a major work of art. He or she may invoke arguments challenging the formalist notion that works of fine art should have a purely aesthetic function. Procedural knowledge in this instance may be the awareness that no single answer or criterion should be sought, that many positions can be argued for, that experts themselves often cite multiple reasons, and that reasons themselves can be conjectural in the absence of definitive evidence.

Evidence of Deeper Structures. A work like the Guernica has been interpreted by reference to its social context, its historical context, its use of light and dark, its color or lack of color, and its symbols, all of which can enable one to construct a meaningful interpretation of this work. When concepts learned in the studio come to the surface in discussions in art criticism or art history, we would take this as evidence that integration of content from the four disciplines has occured. Examples of writing from experts will serve as a model of this type of response where the understanding is a structure of ideas creating meaning. Some deeper structures will be exemplified in course material used by students, and in some cases students will create their own combination of concepts. We would take the latter as evidence that the student has a sophisticated understanding of the subject under study.

A Holistic Assessment Procedure

In our preliminary efforts at assessing student responses to art forms, we asked several graduate and advanced undergraduate students in art education to classify the written responses of eighth graders to Picasso's Guernica. Most of the graduate students are experienced art teachers while many of the undergraduates are engaged in student teaching. Therefore these individuals had a stake in seeing whether the assessment of student writings on art was possible.

These evaluators divided into teams of seven, each of which had a set of responses to assess. They worked with a collection of written statements by eighth grade students enrolled in a private school. Our initial object was to group these responses in piles that seemed similar. Each of the two groups divided the responses into five holistic categories. Those assigned a 1 were least sophisticated while those assigned a 5 were considered most sophisticated.

After the responses were grouped in these categories each team attempted to identify the criteria they used to place the responses. Generally it was found that weaker student responses tended to illustrate the presense of naive concepts, garbled knowledge, and/or compartmentalized concepts. The less sophisticated learning strategies tended to rely upon guessing and quitting. In the learner's use of epistemic knowledge, the more naive students typically assumed that their criteria for judging art works was based upon generally accepted community norms. Some examples follow:

Example of a Type 1 response.
I don't see the message in this painting. The shapes and pictures in it seem to be strewn about the canvas. They don't seem to be related to each other in any way. It doesn't seem to have any organization. The objects portrayed in it are all abstract and non-lifelike. They don't have anything in common. I think this painting is bad. No regular person off drugs could understand it.

There is some awareness of affective or emotional qualities which means that this student has responded to the work in some way, but he is unable to relate its emotional impact to either its subject matter or to its organizational quality. This illustrates the misconception Koroscik describes under the term "compartmentalized concepts" in that his understanding of meanings and emotions are not tied to qualities found in the work.

In addition the response reveals no utilization of learning strategies other than looking at the work, and seeing the abstract style, he tends to assume there is no rational subject matter or meaning to be revealed. This illustrates the misconception Koroscik describes under the term "innapropriate criteria."

Since he can find no meaning he assumes that all persons likewise would also fail to understand the work, that his judgment is more a description of fact than of interpretation. See Parsons's discussion of his second stage viewers. (1987, p. 42)

Example of a Type 2 response:
I don't understand it. It looks like a massacre or some type of multi- killing. I think it would be more exciting in color, but it may have symbolism in black and white. I am confused why the bull is there, and what the bright eye was supposed to represent. There are people all over the place. I can't seem to understand its symbolism at all.

There is a slight awareness of subject and theme. Though this student believes she does not understand the painting, she describes the theme quite accurately though her response is more of a guess than a certainty. She also senses that the objects in the painting symbolize something, or that something is being represented in this painting that is beyond her present capability for understanding. She knows that she doesn't know something. While asserting that it would be more exciting in color she conjectures that the black and white may be symbolic, but of what she does not indicate. This may illustrate that she is aware that there may be criteria to justify the use of the black and white, but she does not know how to determine this.

Example of a Type 2 response.
I think the painting is very good. It has a jumble of ideas which captures the viewer's eye. Its design is very intriguing. The figures in the painting are fun to look at. It makes the viewer want to see more. What was Picasso's reason for painting this picture? What is it trying to express? Does it have a point? The animal-like dinosaur really sticks out from the painting. The bull does too. It appears to have an eye bigger than its other eye. The horse in the center is very original looking. The lamp above the horse is very interesting looking.

The student seems to be appreciative calling the painting very good, but does not experience its affective qualities. To say that the

figures are fun to look at is to misconstrue the very nature of this painting. Yet she does raise questions which tend to indicate that she is willing to go beyond the surface qualities which she finds interesting and original.

Example of a Type 3 response.
I know that this painting is one of Picasso's most dramatic pieces. There is very little color, just a trace ot yellow with black, white and grays. Many people have died, animals also. From the people's facial expressions, I don't think they wanted to die. I also think that they were a little relieved to finally go to heaven. Many arms and legs lying on the ground, and heads with no bodies. The people that killed them had no heart. They couldn't just kill them and leave them; they had to cut them to pieces.

The student certainly is picking up on the affective qualities of the work. Most of these she obtains from the facial expressions. She also feels empathy with the people and conjectures that they were relieved to go to heaven. She feels antipathy toward the killers who had no heart. See Parson's discussion of his Stage 3 viewer, (1987, p.46) Though discussing the lack of color at some length, she does not use the data in her interpretation of meaning. An example of "compartmentalized knowledge."

Example of a Type 4 Response.
This painting seems to be an expressive artwork. Several human beings are depicted in attitudes of supplication and misery. There is also a coward horse, possibly symbolizing chaos. Many of the people seem to be leaning towards the light, which might symbolize hope. A bird is almost hidden in the background and a severed

arm is clutching a flower, possibly symbols for how hard peace is to attain. A volcano is smoking in the left, and most of the people are naked or decapitated. The whole painting could be an indication that the artist thinks that the world's population is in sorry condition. Did Picasso think that the world was ruled by chaos?

This student recognizes that this work is expressive of meanings and deals with the content conveyed by the images. Attitudes are ascribed to the people and the horse. She deals with the affective qualities of the painting. For her the people leaning towards the light might symbolize hope. This is supported by the presence of the bird and the severed arm clutching a flower indicating how hard peace is to attain. Her interpretation of the symbols is remarkably close to Arnheim's discussion of these symbols, especially the meaning of the light. She generalizes about that the theme: that "the world's population is in a sorry state," which indicates that she lacks knowledge of the work's context. She also tends to assume that each symbol has a specific meaning.

Example of a Type 5 Response.

Although this painting looks almost too busy, it was compiled well. It use of black and white and no other color is quite effective. Yet it looks as though the artist may have put in color at some point, only to remove it later. If it had been painted in color it probably would have looked too chaotic. Some of the contorted shapes are so turned around that it is hard to recognize what is what, yet the shrieking horse in the center of the picture combined with the terrorized women and children tell the story. The theme of the painting is the tragedy of death and sadness which is very well illustrated. It shows the effects of the Spanish Civil War on the Spanish people during that time. Yet Picasso was not totally pessimistic. From the fallen warrior's hand springs a white flower,

perhaps a symbol of hope.

The response indicates that the student had at some point read about this painting because she knows its historic context, the Spanish Civil War. She also discusses the absense of color conjecturing why color was not included. She accounts for the affective qualities of the work by the contorted shapes, and the terrorized women. She also interprets the meaning of specific symbols such as the flower as symbol of hope. This has many of the same qualities as the type 4 response illustrated earlier but with less guessing. She had a historical context in which to place the work and explain its existence.

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Local Art Knowledge: A Basis for Rethinking the Art Curriculum

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The disparities between what is learned about art in formalized school instruction and what constitutes an informal local knowledge of art are suggested by our adult population's general apathy toward art education and contemporary fine art (Chapman, 1982) and by studies indicating that children engage in art production and appreciation very different from their formal school experiences in art (Wilson, 1974, 1985; Wilson & Wilson, 1977). The purpose of this study is to explore differences between school art instruction and local art experiences and to develop the theoretical rationale that aspects of local art knowledge could serve as school art instructional alternatives.

To provide the rationale for rethinking school art practices in terms of differing art learning contexts, the following will be discussed: (1) assumptions of transfer in art education, (2) contexts for art learning, (3) differences between local and school art knowledge, and (4) research focuses on local art knowledge.

Occasions for Transfer of Art Learning

In studio-based and child-centered art instruction, art educators have been particularly fond of emphasizing the benefits of process over product and the many possibilities of cognitive and attitude transfer. Some art educators have claimed that art study involves the general thinking skills and behaviors of creativity, problem identifi-

cation, problem solving, tolerance for conceptual ambiguity, etc., and that these will transfer and translate into an increase in mathematics test scores, a rise in reading levels, and a generalized creative attitude toward life (The Arts, Education and Americans Panel, 1977). Since the turn of the century, there have also been various claims that art instruction will result in moral behavior, psychological well-being, and life-enhancing insights unavailable from other types of study. Although such optimistic claims often do not have a basis in research (Lanier, 1970, 1975), they do indicate that the issue of transfer goes well beyond the school contexts that have been the usual concern in general education (Perkins & Salomon, 1989).

Relatively little research, however, has been devoted to how school-based knowledge and skills translate into nonschool settings. Art education research has tended to focus on how school learning is preferable, with nonschool art responses considered "unschooled," and criteria for success set up in terms of school art learning (Hardiman, 1971). In a tautology of school learning and school success, student assessments in most of education are based on how well students perform on tasks learned in school and utilized in the school context. Except for correlating occupational success with school learning, there is little follow-up research on how specific school-learned "items" are utilized outside the school context and, more specifically, how subject-specific learning, such as art, transfers to other art contexts (Rogoff & Lave, 1984). Some studies of everyday, out-of-school cognition suggest that not only is much learning and application context-specific but that transfer of some

skills and knowledge from school: (1) does not occur or (2) is not considered useful for many of the events that occur in nonschool settings (Rogoff & Lave, 1984).

The concern in this paper is that what is learned in formal institutions may not transfer to or have relevance in other subject-related contexts. Students entering professional art training are often asked to unlearn or ignore what they have acquired in their K-12 art training; art students in K-12 art classes must often censor images from the popular arts and their adolescent fantasies (Michael, 1983; Smith, 1989; Wilson, 1974; Wilson & Wilson, 1977). In describing traditional studio-based art instruction, Efland (1976) has bluntly stated that such art "doesn't exist anywhere else except in schools" (p. 519).

Three Art Contexts

Ultimately, all of education is concerned with how well students will be able to apply what is learned in school to everyday living and to the skills required in particular professions or vocations. In this sense, there are three basic learning—and application of learning—settings: (1) professional communities, (2) school contexts, and (3) the local context of everyday life experiences. The art that is made and/or responded to in these three contexts will be referred to in this paper as (1) professional art, (2) school art, and (3) local art. Although reference will be made to disjunctures among all three contexts, the focus in this paper will be on differences between the knowledge, skills, and attitudes in local art contexts and those in school art contexts.

Professional art contexts consist of galleries, museums, academic settings, and commercial art businesses in which socially designated art experts exercise the behaviors, skills, and attitudes of institutional art knowledge. School art is formalized art instruction that occurs in K-12 classrooms. The training of artists at professional art schools and at universities is not being included in this context; such formal learning contexts have more kinship with professional art contexts than with the school art of grades K-12. Until recently, school art instruction has been primarily studio based, and, since the 1950s, the emphasis has been on individual expression and creativity, the learning of technical skills, and developing an understanding of art in terms of its materials and formal qualities. Local art is the art of everyday experiences, wherein art responses and production are learned through informal processes. Popular, commercial, environmental, etc., arts may be produced as part of professional contexts but experienced as local art. Domestic art, the hiddenstream art of the homeless, folk art, child art, and other types are created in and may remain in the context of local, everyday experience.

A Contextual Model

How a particular phenomenon, such as art, is experienced and understood in highly divergent but co-existing contexts is suggested by Feldman's (1980) development model of subject domains. In much the way individuals learn varying forms of etiquette for different social settings, individuals experience and learn socially sanctioned forms of knowledge in different learning contexts—and responses

vary accordingly. According to Feldman, development does not occur within the cognition of the individual. Rather, development exists within how a particular domain is experienced in different contexts. Feldman proposes a continuum of five contexts for domain development: the universal, the cultural, the disciplinary, the idiosyncratic, and the unique. These contexts extend from what is universally experienced by all human beings, such as the acquisition of language, to what is considered professionally unique, such as the creation of a new form of poetic verse.

Applied to art, Feldman's model accounts for the universal production of graphic symbols by children and for the universal presence of art throughout time and space. From the universal, art expression and response move to the learned experiences of art in cultural contexts. Everyday art experiences and visual forms of communication constitute particular, culturally sanctioned art. Specific study of art in the formal contexts of school results in understanding art as a discipline or delineated body of knowledge and skills. The development of an individual artistic style is idiosyncratic to the discipline. Innovations which might change the discipline, and, perhaps, eventually everyday cultural experiences of art, are considered unique to the subject domain. For example, Picasso's work in the Cubist style would qualify as a unique contribution which had immeasurable impact on the idiosyncratic behaviors of other artists and on the disciplinary knowledge of art. To a great extent, however, Cubism remains alien to the everyday cultural experiences of most citizens. Proponents of a Western-based cultural literacy would move

a disciplinary knowledge of art to the status of a cultural norm, so that, for example, Cubism and the rest of Picasso's work would be understood and appreciated as part of ongoing, broad-based cultural experiences.

Feldman's five contexts indicate that a particular phenomenon, such as art, not only exists in different forms in a given society but that the context of experience is highly influential upon the way in which art is produced, understood, and given meaning. However, it is not being suggested that contexts are isolated from each other or that context determines experience. Except for the universal context identified by Feldman, learning contexts are humanly constructed, and, as such, they can be deconstructed.y

Local and School Art Knowledge Differences

School contexts provide the learning of rules and deductive strategies whereas everyday problem-solving tends to be context-specific and opportunistic. According to Lave, Murtaugh, and de la Rocha (1984), problem solving in everyday, social contexts is practical and concrete, with efficiency the primary criterion for a selected strategy. In a study of grocery shopping strategies, it was found that instances of "closing the gap" between mathematical problem and solution involved estimating, rounding numbers up or down, and using whatever conceptual or physical tools the context provided. Contextualized mnemonic devices and talking to one's self or fellow shoppers were strategies used by grocery shoppers—strategies that would be inappropriate in school settings. In selecting the least costly

products during grocery shopping, mathematical computations were carried out with 98% accuracy. In similar school test examples, responses were 59% accurate. Accuracy in grocery shopping was unrelated to years of schooling; accuracy on the pencil-and-paper test was related to educational background.

The above-cited study suggests that strategies to infer meaning or to solve problems can differ in nonschool and school contexts. Other studies suggest that learning remains specific to context because what is learned in one context is without meaning or application in another (Rogoff & Lave, 1984). One might suggest that many school art lessons, such as the construction of color wheels, value charts, dried-pea mosaics, and fish mobiles, have limited application to local experiences of art. This may, in part, be due to the limited school experience students have with particular art concepts and a lack of practice in making linkages to art content in other contexts. Current reform in art education focuses on between- and within-grade sequential learning of art knowledge and techniques (Greer, 1984). However, this type of logical, internal linkage has resulted in textbook curricula that emphasize the formal qualities of art and that give limited options for exploring any one type of concept (McReynolds, 1990). Color wheels, for example, from grades 1 through 6—and often even on into graduate school—are presented in the triadic system without information indicating that this is but one way in which to study pigment mixing relationships (Burton, 1984). In this paper it is proposed that transfer between school art contexts and local art contexts may be limited due to each having different, if not contradictory, problem-

solving strategies as well as there being a lack of application of what is learned in each.

School Art Knowledge Characteristics

Although there are in actuality many school art contexts and even more local art contexts, a number of researchers have noted some basic characteristics of each (Efland, 1976; Michael, 1983; Smith, 1989; Wilson, 1974; Wilson & Wilson, 1977). According to Efland (1976), "school art is an institutional art style in its own right" (p. 519). It is conventional, ritualistic, and rule governed. Media, themes, and products are predictable; art products have a look that is recognizable and appropriate for bulletin board display and exhibition at parent night gatherings. The school art style is individualized, irregular, and visually pleasing; it involves "filling the space, using clean colors, spontaneous brush strokes, [and] looseness as opposed to tightness" (Efland, 1976, p. 523). Such school art emanates from a child-centered philosophy of instruction wherein individualism, creativity, and free expression are valued.

School art activities are no less predictable in the classroom in which technical skills and art content consisting of formal qualities are emphasized. Exercises dealing with color wheels, value charts, repeat designs, shading techniques, ways to show perspective, skill in various media techniques, etc., can result in technically impressive art products. Assumptions that the content of art resides in its material substance and formal qualities have a long and embedded history in formalist art theory and modernist values, and many recently published

curricula are structured along formalist principles (McReynolds, 1990). Although Bruner's (1960) idea that curriculum should be structured according to the activities of professionals has appeared in much art education literature, many art activities are idealizations that have little to do with how professionals work or how art is produced and appreciated in local contexts. Many experiences in the art classroom are a far cry from how professional artists organize their time, complete art work, and develop new ideas. In the art classroom, creativity must be expressed in 50 minute-a-day time increments (actually less than this considering "set-up" and "clean-up" times), noise must be kept to a minimum, work produced must not be messy, the clean-up of used materials must be accomplished in approximately 5 minutes, work spaces are depersonalized, and products must be produced that are capable of being easily stored.

Local Art Knowledge Characteristics

Wilson (1974, 1985) has documented the themes and artistic strategies of children drawing in nonschool settings. Sexual fantasies, scatological images, and cartoon figures are common in children's nonschool art. Duncum (1989) has also recorded the depiction of violence and "gross" subjects which, needless to say, are usually forbidden in school art contexts. Much school art is taught to overcome art learning from other contexts and, in particular, the local contexts of the popular culture and of personally based learning. In local contexts, children will draw on lined paper, scrap paper, their own bodies, and, of course, on walls and on the sides of buildings.

They use ball-point pens, rulers, and erasers; they copy, trace, and use stencils. These are materials, tools, and techniques discouraged in school art.

Children readily copy from one another and from the imagery of the popular media. They incorporate, via copying or tracing, sophisticated artistic conventions that may not appear in their school art (Wilson, 1974; Wilson & Wilson, 1977). Many of the artistic conventions that are laboriously taught over time in the art curriculum appear spontaneously in students' nonschool drawings and may appear well-ahead of the expectations of developmental stage theories. In a study of 35 artists born between 1724 and 1900, Duncum (1984) found that as children many of these artists learned through copying and were influenced by the art of their peers throughout their adult careers. In other words, various types of copying occur on local and professional levels, but it carries a negative connotation in school art contexts where positive values are placed on competition and individual achievement.

Nonschool, local art expressions can be considered merely inappropriate to school art contexts, or they can be seen as distinctly anti-school and antithetical to the spirit of school art and to integrity of the school administration. Duncum's (1989) study of children's images of violence indicates that teachers are often uncomfortable with such depictions and consider them to be pathological in nature. In local contexts, children produce art that is personal, autobiographical, and fanciful—and socially irreverent. Their art is not necessarily created to be publicly displayed or publicly critiqued.

Since school art not only differs form local art but also does not seem to provide a great deal of preparation for professional art study or appreciation of institutionally validated art, the question arises as to why school art has the above-discussed characteristics. Efland (1976) believes that a child-centered art curriculum serves a compensatory function within the total school system. Other school subjects are taught with prespecified outcomes that conform to the timetable of published textbooks and according to the dictates of exit testing. Within this scheme of educational regimentation, art in the school curriculum appears to be sensitive to individual potential and to freedom of expression, and it appears to be concrete and contextually rich with meaning.

School art gives the educational enterprise the patina of humanistic values. Art instruction has been treated as an educational public relations frill that offers visual niceties in the form of decorations for the principal's office and attractive bulletin boards—and, of course, art classes are supposed to provide students respite from "demanding" academic subjects (Efland, 1976). Although creativity and art have been equated in much thinking about art instruction, it is a polite rendition of creativity that is allowed in the school art context. Controversial subject matter, experimental art, and innocuous, but messy, art do not fit the requirements of the school context. The school art described by Efland (1976) has little or no counterpart in professional contexts or in the context of everyday and personal experiences of art. It is, however, supportive of the value system and institutional character of the school context and, as such, supports and

perpetuates school culture values, attitudes, and behaviors.

Conclusion

Despite having formal art instruction in their schooling, many adults in our society have a general apathy toward the fine arts and score low on art-related test items (Chapman, 1982). It is proposed that local art contexts may provide clues to significant art learning and the experience of "real time" art tasks. Toward that end, the specific skills used in local art production and response need to be identified, not merely for purposes of providing motivation and reinforcement of school art learning, but as valid in-and-of-themselves. This would require a rethinking of art curriculum content. Art contexts and transfer among them need to be identified and researched in terms of attitudes, knowledge, and skills. Specifically, studies need to be done on adult attitudes toward art in terms of their K-12 art experiences. Disappointing results from the National Assessment in the Arts (Chapman, 1982) cannot be attributed only to weak art requirements inasmuch as test items reflect or relate to typical art lessons. It is highly possible that disappointing test results are also due to school art learning being perceived as having negligible value and application.

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Teaching With Literature in the Elementary School: A Descriptive Study Applying the Transactional Theory

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The current popularity of literature-based reading programs in elementary classrooms has created a heightened interest in the work of Louise Rosenblatt (1978, 1983). Several voices advocate Rosenblatt's transactional theory as a basis for K-6 literature instruction (Eeds & Wells, 1989; Galda, 1988; Goodman, 1989; Handbook for Planning an Effective Literature Program, 1987; Koeller, 1988; Prest & Prest, 1988).

Louise Rosenblatt defines reading as a transaction between reader and text evoking a third entity. Rosenblatt (1985a) calls this evocation "the poem, or work which a reader elicits in a transaction with the text. The poem is not an object but an event, a lived-through process or experience" (p. 35). Rosenblatt (1978) describes the reading experience as a "two-way, or better, a circular process in which the reader responds to the verbal stimuli offered by the text, but at the same time he must draw selectively on the resources of his own fund of experience and sensibility to provide and organize the substance of his response" (p. 43). The text serves as a pattern, a kind of blueprint, guiding the reader through the creation of a personal version of the text. (In this article, text refers to any written work.)

Rosenblatt (1969, 1978, 1983, 1985b) believes while readers differ in their understanding of a text, they also differ in the stance they take toward a reading event. Stance is the reader's focus of

attention while reading, and represents a readiness to organize the experience according to a particular framework. Readers may adopt a position which can be placed on a continuum from a more efferent to a more aesthetic stance. During a more efferent reading, the reader's focus of attention is primarily on the information in the text. The reader is more likely to study or analyze the text by isolating details to be retained after reading. The goal of an efferent reading is to carry away information or ideas for use after the reading event. An aesthetic reading indicates the focus of the reader's attention is on the lived-through experience during the reading act. The experience is uniquely personal as the reader draws upon remembrances of things past, senses relationships with other things, savors the artistry of the author, and experiences a range of feelings and sensations.

In two articles (1980, 1982) Rosenblatt discusses her transactional theory as a framework for teaching in the elementary school. She emphasizes three points: (1) There is place for teaching both efferent and aesthetic reading. Rosenblatt describes teaching conducive to both, but concentrates on the aesthetic, "because it is the kind of reading most neglected in our schools" (1982, p. 271). (2) The same text may be used for either efferent or aesthetic reading. Some categories of texts, however, are more sympathetic to efferent readings, while others should be read aesthetically. The teaching of efferent reading is appropriate for texts that are "mainly informative," such as textbooks, newspapers, and reference materials (1980, p. 392). For most children's literature, especially poetry, picture books, and novels, Rosenblatt states that the teacher's "primary responsibility is

to encourage the aesthetic stance" (1982, p. 275). (3) Teachers can determine which stance students adopt toward a text. Rosenblatt suggests teachers have either efferent or aesthetic reading specifically in mind when choosing a text. She believes most teaching leads students to adopt an efferent stance as teachers present tasks that move children away from their personal responses to the text.

The purpose of this study was to use Rosenblatt's transactional theory as a theoretical framework for describing and categorizing teaching with literature in the elementary school.

Method

The subjects were 27 elementary school teachers in a large, ethnically diverse district in a suburb of Los Angeles. Interviews verified that from the teacher's perspective, children's literature was an important part of the classroom reading program. Six of the teachers taught kindergartens; five taught fourth grade; the remaining 16 taught at other elementary grade levels (first, second, third, fifth, and sixth).

This inquiry was naturalistic. Each teacher was informed the researchers would make a single classroom visit and presented with the following request, "We want to come at a time when we can observe what is characteristic of what you do with literature." Each teacher established the day and time of the observation. The definition of literature was left to the teacher. Qualitative data was gathered through handwritten field notes and audiotapes. Internal sampling parameters established foci and boundaries during data gathering: (1)

Each observation was limited to a single teaching episode. Data gathering began when the researchers entered the classroom and continued until 60 minutes expired or the teacher switched to an activity not related to literature. (2) The focus was on teaching activity: what the teacher said, and the tasks presented to students.

Analysis of the data was of the more systematic variety of qualtitative data analysis (Smith, 1987). A synthesis of procedures described by Goetz and LeCompte (1984) and Miles and Huberman (1988) were implemented. Analysis was recursive, moving between reviews of the data and Rosenblatt's writings; generative, as a categorial scheme was developed; and co-operative, as two researchers analyzed the data. The goal was to create a comprehensive taxonomy of the teaching observed. Rosenblatt's concepts of efferent and aesthetic reading served as a basis for categorization. The data record of each teaching episode was examined several times as the categories emerged and were refined. The recursive-generative process produced a taxonomy arranged in two categories: Efferent Teaching and Aesthetic Teaching. Analysis yielded several descriptive subcategories under each category. Each is a constituent and isolable member of the broader, inclusive category. The arrangement of the subcategories, then, is not hierarchical. Though all subcategories include several incidents of teaching activity, a single comment by the teacher, or a single task, if unique and disparate, was sufficient to define a subcategory (Goetz & LeCompte, 1984).

Results

Category One: Efferent Teaching

Efferent teaching directed students to adopt an efferent stance in relation to a text either before, during, or after reading. The text became a referent as students took information from the text or analyzed the text according to some standard or system.

Subcategory 1.1: Structure of Language

Teaching activity in this subcategory directed student attention to the structure of language. This included word recognition, grammar and usage, and word form. Activity in this subcategory was divorced from the meaning of the text. Words, phrases, and sentences were analyzed for information about their structure. Example: A teacher directed her kindergarteners' attention to punctuation marks. The children were seated on a rug as she read aloud a big book version of Jack in the Beanstalk. The teacher stopped and asked questions as she read. At the beginning of the story, the text read, "Would you like to sell your cow?" The teacher asked, "Anybody see a punctuation mark in there that tells us we ask a question?"

Subcategory 1.2: Lexical Meanings

Teaching activity in this subcategory directed student attention to word or phrase meanings. Example: A first grade teacher conducted individual reading conferences with her students. During one conference, a child read aloud from the book he had self-selected. The teacher pointed to a word on the page and asked, "Do you know what

a squabble is?"

Subcategory 1.3: Publication Features of the Text

Teaching activity in this subcategory directed student attention to the introductory parts of a book, the names of authors and illustrators, and to graphic features of the text. Example: A kindergarten teacher was going to read Eric Carle's A House for Hermit Crab. The teacher opened the book to the title page and said, "Usually when we see a book, it says title by somebody, illustrated by somebody. This time the publisher just wrote, Eric Carle. And when they just write that it means that he's the author and illustrator."

Subcategory 1.4: Text Content

Teaching activity in this subcategory directed student attention to a set of text facts. Children were asked to provide the missing words from a memorized text or to respond to interpretive and evaluative questions posed by teachers. What distinguishes this type of efferent teaching from aesthetic teaching is the lack of opportunity for readers to create personal meanings from the text. The text's meaning had been defined by a source other than the reader (a study guide, the teacher). Teachers transmitted that meaning, assessed student understanding of it, and encouraged children to interpret and evaluate it. Example: A class of fifth graders was reading Dear Mr. Henshaw. The children were asked to compile a chart on the blackboard listing "the characteristics" of the protagonist, Leigh Botts. A student's suggestion that Leigh was "sensitive" was favorably received by the teacher. She smiled, nodded, and recorded sensitive

on the board, thus defining a story fact.

Subcategory 1.5: Information From the Text

Teaching activity in this subcategory directed student attention to substantive information either embedded in, or related to, the text. A common goal of eight teachers was to help students learn information that applied to other areas of the curriculum. Example: One teacher's fourth graders, working with partners or in triads, were writing reports on insects. The groups used a set of informational books. The teacher set the task, "Find information in the Zoobooks about your insect. Find out as much as you can. Write it down in your own words."

Subcategory 1.6: Analysis of the Text

Teaching activity in this subcategory directed student attention to analysis of the text. This subcategory of efferent teaching included several analytic systems: those created by teachers; comparative analysis with other texts or stories; literary analysis of character, setting, style, and genre; use of story grammars; and analysis aimed at distinguishing fact from fantasy. This type of efferent teaching used the text as a referent, as an object to be examined. Example: A second grade teacher, in her discussion of a version of "Jack and the Beanstalk" from a Junior Great Books anthology, used two analytic systems. First, she displayed a story grammar diagram in the shape of a W. The diagram defined stories as a series of problems characters confronted. The teacher asked questions on the basis of this diagram, searching for answers that showed how Jack faced and overcame two

major problems. After this, the teacher called for more analysis of the story, this time by a standard she created. The teacher asked the children to think about the story, to re-read parts if necessary, and "write anything that you think was not well explained."

Subcategory 1.7: Disassembling the Text

Teaching activity in this subcategory directed student attention to breaking down the text. The text was disassembled by either isolating elements of the plot or isolating the pattern of composition. Example: A group of second graders read a series of rhymes and poems ("Hey Diddle Diddle," "Peter Peter Pumpkin Eater," "Three Blind Mice"). The teacher asked the children to chant the rhymes and "clap out the rhythms while we read them." The teacher's goal was to have the children recognize the patterns in the texts in order to substitute their own phrases in them.

Subcategory 1.8: The Text as a Medium for Generating Something Else

Teaching activity directed student attention to the completion of products using the text as a source. The text was viewed as an object that students could refer to when producing a written, dramatic, or artistic product. The text was also a source of ideas for further reading and a subject for debate. Example: A fourth grade teacher asked each of her students to select a favorite character from Charlotte's Web. She then explained the poetic form of diamante, and assigned the task of writing a diamante about the characters the children had selected.

Category Two: Aesthetic Teaching

Aesthetic teaching provided students with opportunities to adopt an aesthetic stance in relation to a text either before, during, or after reading. Students were encouraged to shape individual responses to a text. The personal aspects of the lived through experience - the scenes, associations, images, and feelings called to mind by students while reading - became the substance of teaching.

Subcategory 2.1: Choice of Books, Reading Situation, or Response Type

Teaching activity in this subcategory provided children with opportunities to make choices about their reading and responding: to self-select books, reading situations, or ways of expressing their responses. Opportunities for the latter ranged from completely open-ended responses to choices from several suggested possibilities. Example: The children in a sixth grade classroom were reading On My Honor. Their teacher provided a choice of reading situations each day. Children could read alone, read and talk with a partner, or read with the teacher in a group in front of the classroom. This teacher also invited open-ended responses to reading through dialectical journals, on-going writing experiences associated with both assigned and self-selected reading. Students wrote personal responses to what they read on one side of each page, the teacher wrote a response to the child on the opposite side.

Subcategory 2.2: Selective Attention to Text Part

Teaching activity in this subcategory provided children with

opportunities to re-experience a particular part of a text. Either the children chose the part, or the teacher directed children to a particular page or passage. Example: A first grade teacher asked students to either draw or write about their favorite part of a picture book she had read aloud to them.

Subcategory 2.3: Imaging and Picturing

Teaching activity in this subcategory provided children with opportunities to use their imaginations, to picture scenes, or to act out the story in their minds. Teachers encouraged children to put themselves in a character's place, imagine themselves in the story, or picture images in the story. This teaching encouraged a strongly felt sense of versimilitude, a feeling that the reader's evocation was real. Example: After reading Skyfire, a book about rainbows, a second grade teacher began a discussion by asking her students to use their imaginations, "I want you to close your eyes and I want you to see a rainbow in your mind."

Subcategory 2.4: Relating Associations and Feelings

Teaching activity in this subcategory provided children with opportunities to establish links between the text and personal experiences, or to make intertextual connections with other stories in book or media form. Students were encouraged to reflect on events in their lives and in other stories that related to the text. Example: A fourth grade teacher read to her class The Painter and the Wild Swans, a Japanese legend about an artist who loved beauty above all else. At the end of the session, she directed students to connect a personal

experience to this story, "Before you go back to your seats think about anything in your life that you've seen or heard that you thought was truly beautiful. It took your breath away. . . I want you to think of things that were truly beautiful and memorable and write about them in your journals."

Subcategory 2.5: Hypothesizing and Extending

Teaching activity in this subcategory provided children with opportunities to anticipate character actions and text events, or to extend the story beyond the text. Example: A group of fifth graders finished reading Stuart Little. Their teacher asked them to speculate on what might happen next to three characters if the story were to continue. The story has an open ending. Children were told to assume the perspective of a character and write what the future held for that character.

Patterns of Teaching

Several patterns of teaching emerged and are noteworthy:

(1) Over two-thirds of the teachers (19 of 27) did some efferent and some aesthetic teaching.

(2) Eight of the 27 teachers only used the methods listed in the efferent subcategories. They did not use the aesthetic approach at all. Only one teacher relied entirely on the methods described in the aesthetic subcategories to teach her class.

(3) Among the subcategories, 1.4 (Text Content) was the most commonly used approach. Eighteen of the 27 teachers exhibited teaching activity that directed student attention to the content of the text. Subcategory 2.2 (Selective Attention to Text Part) was the least commonly used method. Only four teachers provided children with opportunities to relive a particular part of a text.

(4) Most teachers, in a single episode, demonstrated teaching in several categories. One teacher, for example, used methods from eight of the subcategory approaches.

Discussion

This study provided a description of teaching with literature in elementary classrooms. Rosenblatt's model of the reading process proved an effective framework for building the study's categorization scheme. The results support Rosenblatt's hypothesis that elementary teachers tend to direct children to adopt efferent stances toward literature. In this study, efferent teaching was more fully realized than aesthetic teaching.

The predominance of efferent teaching observed in this study may be explained by two robust influences: the tradition of literature teaching in American secondary schools and the legacy of methodology associated with basal readers. Literature teaching in secondary schools has been driven by a text-centered, analytic orientation (Purves, Foshay, & Hansson, 1973). An underlying assumption of this teaching is that there is a correct interpretation of a text, and the

job of the student of literature is to learn it. Intuitive, personal, and non-conforming meanings are driven from the classroom. Basal reading programs teach a hierarchy of skills. Texts are used as a tool for teaching those shills. The organization of reading instruction around commercial materials minimizes the roles of teachers and students, and centers instruction on the procedures suggested in teachers' manuals (Shannon, 1987). The concepts of individual response, personal interpretation, and teaching aesthetically are not figured into this formula. The teaching described in the efferent subcategories was most familiar. It is that typically associated with basal programs.

Teachers are responsible for designing the context within which young readers experience literature in the schools. Pedagogical decisions will play a significiant role in determining what literature offers students, not only in school, but throughout their lives. In a discussion of literary theory, Bruner (1986) stated the real function of literature is "to open us to dilemmas, to the hypothetical, to the range of possible worlds that a text can refer to" (p. 159). Perhaps when elementary teachers design instructional actvities with children's books, they should consider the possible worlds literature can offer, and pay greater attention to the role of the individual reader.

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Analysis of Elementary Curriculum Materials: Developing Children's Higher Order Thinking Through the Teaching of Literature as an Art

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In a review, analysis, and evaluation of commonly used curriculum materials for the teaching of literature, the focus of this phase of an extended study has been tc find materials which, first of all, teach literature as an art. Secondly, the aim was to examine those curriculum materials for the extent to which they develop higher order applications of knowledge and extend students' understanding about a variety of literature components and literary genres. This paper will address the following aspects of the study: (1) a summary evaluation will be presented of the commonly used literature program series that was identified for this project with particular attention to its goals and content, nature of classroom discourse, and selected activities and assignments; and (2) some suggestions for optimal classroom use of the curriculum materials will be discussed.

At the conclusion of the paper an appendix has been provided in which (1) the teaching of literature as an art will be differentiated from the teaching of literature as a humanity; and (2) a variety of significant frameworks for teaching literature as an art will be identified and described briefly. This material is provided as a means of identifying the literature instruction perspectives on which the thinking of the researcher was based.

The commonly used series that was selected for close examination for this study was the Odyssey Literature Program (Sebesta and Simons, 1986) published by Harcourt Brace Jovanovich. This series was selected because of the number of school districts known to have adopted it throughout the United States, because the series is now in its second edition, and because the stated instructional goals of the program include significant aspects of the teaching of literature as an art. The series consists of eight texts, including a primer and a pre-primer and individual readers for levels (or grades) one through six.

Summary Evaluation of the Commonly Used Curriculum Series

The Odyssey Literature Program has a number of strengths which lend themselves to literature study, including a colorful and attractive format, thematic organization, well-written introductory material for the classroom teacher in each Teacher's Edition, biographical information about authors and illustrators, and the inclusion of whole selections of literature in their original form from a variety of genres, with an especially good presentation of poetry and poetry instruction. The series also does well in providing related reading suggestions in the Teacher's Editions for each grade level. There are appropriate suggestions for the professional development of the classroom teacher, as well as good suggestions for books to use in extending children's study of literature.

However, the series also has weaknesses which may interfere

with effective literature instruction for children. The content of the series, although thematically organized, appears to be a potpourri of both literary and non-literary selections without adequate development of the selected themes. The units throughout the series appropriately include a variety of genres, but lack adequate genre definition or explanation of literary genre characteristics for the literature selections that are included. The content of the series is also problematic in its use of non-literary materials which are included for the purpose of correlating literature study with other subject areas, including social studies, science, mathematics, health, and fine arts. A further weakness in the content of the series is its use of literature selections to teach reading skills without any corresponding instruction relating to higher order thinking or applications of those skills.

Other flaws in the series relate to the nature of classroom discourse that the series suggests (which tends to involve only whole class discussion of the study questions which follow most of the literary selections); the quality of the activities and assignments suggested in the series (which vary significantly in difficulty and in quality from level to level and unit to unit, but which tend to be low-level and to direct students' attention away from the literature). It may also be noted that the evaluation instruments included with the series tend to focus on low-level thinking by asking questions which emphasize only factual or literal comprehension of the literature selections.

In some cases the nature of the suggested classroom discourse and the assignment suggestions are appropriate and could be effec-

tively implemented in the classroom to integrate language arts and literature instruction. For example, in each Teacher's Edition, there is introductory material explaining Readers Theatre, a Language Arts instructional method, as a useful method for developing and extending children's understanding of particular works of literature. In the Level 5 student text, there is a one-page introduction and explanation of Readers Theatre and a recommendation that the previous literature selection would lend itself to Readers Theatre preparation and presentation. Thus, both the teacher and the students have been introduced to an appropriate activity that would take the children back into the literature for further study and for an extension of the learning situation.

In other cases the suggested activities and assignments fail to take children back into the literature in any meaningful way and therefore do not fulfill any of the stated instructional goals of the program. In this latter case, it is often unclear what children are to be learning about literature from participating in the discourse or completing the activity; or the discourse or the activity bears no relationship to the study of literature at all. An example here are the instances in each of the texts when, after reading a particular selection, students are asked to do activities like drawing a map or a diagram. While these kinds of activities have value for other subject areas of the elementary curriculum, the issue is that they are not related to literature study, particularly to the study of literature as an art.

It is a particular strength of the Odyssey series that it is based on selective, clear, and specific instructional goals which are related to

significant aspects of the teaching of literature as an art. The overarching objective or purpose of the entire elementary program, levels 1 to 6, is stated by the textbook editors in each of the Teacher's Editions as follows:

> ODYSSEY is a carefully planned program designed to provide children with basic literary education. The program's selections and instructional material are all aimed toward its main objective: to provide a solid foundation of literary experiences on which students may build a lifetime of reading pleasure. (Teacher's Edition, Part I, Level 5, p. T12)

To achieve this overarching objective, the editors identified fourteen (14) goals for the Odyssey program. They are as follows:

- •1 To offer students a wide variety of pleasureable independent reading of the highest literary quality
- •2 To demonstrate the value of literature and to foster interest in reading
- •3 To increase understanding of literature's relationship to human experience
- •4 To develop insights into personal thoughts, feelings, and experiences
- •5 To promote recognition of the individual's role in the community and society
- •6 To develop an awareness of other people and cultures and their contributions to American life and culture as well as to world civilization
- •7 To gain an appreciation for the literary heritage that is a legacy from one generation to another

•8 To develop an awareness of the meanings and nuances of words

•9 To show the power and possibilities of language as a tool for self-expression and to develop an awareness of the persuasive power of words

•10 To develop an understanding of literary forms, techniques, and styles

•11 To demonstrate the unique artistry of individual authors and illustrators

•12 To encourage thoughtful and critical responses to literature and to develop respect for the responses of others

•13 To develop the skills of reading comprehension, writing, and the other languages, as well aslogical thinking skills

•14 To develop an awareness of the relationship between literature and other subject areas

(Teacher's Edition, p. T12-T13)

It should be noted that because the general consultant to the Odyssey series, Sam Leaton Sebesta, is a teacher educator and a specialist in the field of children's literature, the goals are largely ones that other similar professionals in the field might accept in whole or, at least, in part. Other children's literature professionals might wish to modify the list as it stands, but it does seem that there would be at least some consensus regarding the goals as worthy of inclusion in a literature program. Perhaps the most significant omission from the list of goals is that there is no reference to the value

of literature in contributing to the development of children's imaginations.

Some of the goals are stated in terms of student outcomes, or at least desired student outcomes. Goals #3, #6, #7, #12, #13, and #14, for example, refer specifically to students' understanding, awareness, and behavior that are intended to result from the Odyssey literature instruction:

- •3 To increase understanding of literature'srelationship to human experience
- •6 To develop an awareness of other people and cultures and their contributions to American life and culture as well as to world civilization
- •7 To gain an appreciation for the literary heritage that is a legacy from one generation to another
- •12 To encourage thoughtful and critical responses to literature and to develop respect for the responses of others
- •13 To develop the skills of reading comprehension, writing, and the other language arts, as well a logical thinking skills
- •14 To develop an awareness of the relationship between literature and other subject areas

(Teacher's Edition, p. T12-T13)

As the program's instructional goals are examined more closely to identify the perspectives of literature instruction that they address, it is important to realize that goals #1, #2, #6, #7, #8, #9, #10,

#11, and the first part of goal #12 may be related specifically to teaching literature as an art. The other goals, while worthy in themselves and valuable aspects of a total elementary school program, do not relate to teaching literature as an art. For example, goal # 13 specifically relates to using literature as a tool to teach other areas of the elementary curriculum.

The Odyssey series attempts to meet a number of criticisms that have been leveled at previously published literature series. For example, the series clearly offers more opportunities for students to write. Many of the activities which follow the literature selections in the upper elementary level texts focus on writing and ask students to produce some sort of brief written work, such as a list, a series of newspaper headlines, a one-paragraph character sketch, or some autobiographical notes. While the series has made a significant attempt in the direction toward improving students' writing performance, the assignments do not provide enough instruction and tend to ask only for very short pieces of writing from students even in the upper elementary level (i.e., fifth and sixth levels) texts. Thus, students do not get sufficient writing practice and do not learn about either the nature or the process of producing extended written discourse. This is especially significant in the study of literature because part of what one comes to understand in studying literature as an art is the process that the author goes through in the creation of the literary work.

The Odyssey series also offers good introductory sections in the Teacher's Editions on components of oral language as means for

learning about literature. There are good introductory sections on a variety of Language Arts instructional methods, such as Choral Speaking, Readers Theatre, Puppetry, Interpretive Oral Reading, Story Theatre, Creative Dramatics and Improvisation, and Play Production. It is unfortunate that more is not done within the texts to encourage the use of these Language Arts methods as means for extending students' understanding of the literature selections. For example in the fifth grade text, there are only two plays included. After the first one, "The Great Quillow" by Moyne Rice Smith, there is a one-page explanation for students about Readers Theatre and a suggestion that the play they have just read would be suitable for a Readers Theatre performance.

The second play appears as the last literature selection in the fifth level text; it is a simplified and abridged version of the television play "The Homecoming" by Earl Hamner, Jr. This play will be well-known to some teachers and students because it still occasionally is shown on television at Christmas time and is the story of John, Olivia, and John-Boy Walton and one of their memorable Christmas Eve's on Walton's Mountain. The suggested activity for students after reading this play deals with the literary concept of "local color." The term is defined simply for students and then they are asked to make a list of four items of local color which might be included if they were writing a play about their own time and place (Level 5, p. 539). Since the play is the last selection in the text, it might have been an excellent opportunity to draw again on the instructional method of Readers Theatre or to use the method of Play Production in order to focus

student thinking on aspects of dramatization, characterization, or other aspects of the literature itself. Since the text does not suggest these activities, it is up to the teacher to create them, to provide the necessary instruction, and to take students beyond the text and back into the literature. Most fifth grade students can handle this type of activity and its corresponding level of difficulty especially if they have done Readers Theatre earlier in the school year and if the teacher makes use of the introductory sections in the Teacher's Edition of the Odyssey series and the suggested supplementary reading.

One of the weaknesses of the Odyssey series is that it appears that it has tried to utilize a variety of approaches to the teaching of literature without carrying through completely on any of them. Commercially this is likely to be perceived as a strength because as textbook adoption committees meet in deadline situations, the members may tend to look through the sample texts quickly and find some of what they usually teach about literature in their classrooms and will thus vote to adopt a text that seems to have a variety of approaches.

Since the Odyssey Literature Program is widely used in school districts where the elementary program curriculum includes particular emphasis on literature, it is important to consider how optimal use might be made of the series in order to achieve an instructionally effective, balanced, and well-rounded literature program. First of all, since the series includes recommendations for some significant trade books for children's reading in the sections labeled "Bookshelf" at the end of each unit throughout the series, the classroom teacher should

make every effort to see that these books are available to children, either in the classroom or in the school library. Secondly, the teacher needs to become familiar with these books, so that he or she may tell children about them and thus encourage children to read them. The teacher also needs to read some of the books to children and then leave the books in the classroom for a while so that children may have time to read or simply look at the books on their own. The teacher needs to encourage children to select their own books to read and to make a variety of books accessible to children. The books recommended in the Odyssey Literature Program would be a good place to start.

NOTE:

An extended discussion and evaluation of the Odyssey Literature Program and a detailed account of the researchers' findings for the entire study will be found in Research Report #30 written by Patricia J. Cianciolo and Mary Ellen VanCamp which is currently available through the Center for the Learning and Teaching of Elementary School Subjects, Michigan State University, East Lansing, Michigan 48824.

Appendix

In order to clarify the focus of the study, it is important to differentiate the study of literature as an art from the study of literature as a humanity. When one studies literature as an art, one focuses on the piece of literature as one would focus on a painting and pays

particular attention to the components of the piece in order to respond to the work and evaluate it affectively, cognitively, and aesthetically. One may either focus on the process of how the work may have been created or on the final product as an object of art. Instructional activities which develop this perspective tend to take the student back into the piece of literature to look more closely at the components which make up the piece. In the study of literature as an art, this means that one is looking at components such as characterization, plot development, setting, theme, motif, conflict, or elements of style, such as the way language is used to tell the story.

In studying affective response to a work of literature, one tends to focus on how the literature made the reader feel both during and after the reading of the work. Questions related to this aspect of study are simply posed (though, perhaps, not so simply answered): How did the work make you feel as you were reading it? How did you feel when you completed the reading? What word or words would you use to describe the feelings that this work tends to create in its readers? Why did the work make you feel as you did? What language or episode in the work stimulated those feelings? For some young readers (and perhaps older ones as well), discussion and acknowledgement of affective response is essential before the reader is able to think about or discuss the literature at higher levels of response.

Cognitive response to a work of literature tends to call upon the reader's interpretive and analytical thinking processes. This has been a commonly used approach for teaching about literature for a long time. Students have been asked to analyze the components of

literature in order to determine either the author's message or their own thinking about the messages inherit in a literary work. Often this approach has been used to lead students to critical reading and critical thinking, whereby the student learns to evaluate the quality of a literary work according to a set of standards which have been predetermined. For many readers this level of response will lead to development of aesthetic appreciation and response as they come to see the work in larger and more comprehensive perspectives.

Aesthetic response to a work of literature tends to call upon the highest levels of thinking in that the reader must deal with multiple concepts related to both appreciation and evaluation of a work according to the highest standards of quality. For elementary children (and adolescents or adults, for that matter), the questions to discuss include the following: What did the author do to create the plot? (and the characters, the setting, the themes, and the conflicts of the work?). What details did the author select in order to create each of the literary components? What language did the author use to describe the characters and the setting? What language did the author use to narrate the story? In thinking about questions such as these, the reader's attention may be focused on the process of the creation of the work as well as on the literary product itself.

When literature is studied as a humanity, the students' attention is directed away from the literature to other concerns, such as the study of history, philosophy, ethics, or one of the other humanities. For example, the piece of literature is read and discussed for what it teaches us about history, about a particular time period, or about the

lives of the people at that time. Historical fiction and biographical fiction are examples of literature which frequently are studied from this perspective and can make useful contributions to children's understanding of history. The issue here is that the classroom teacher ought to be aware of both perspectives and thus be able to choose the appropriate perspective as it relates to classroom curriculum goals and objectives.

Another way in which literature is often studied as a humanity is to ask questions like the following: If you were in the main character's situation, how would you react and what would you do? or When the character behaved in a particular way, were the character's actions ethical? or How would you feel if you found yourself in the same situation as we find the main character of this piece of literature? While this approach is closer to the literature as art approach, the usual instructional mode is to ask follow-up questions which relate to ethical or moral judgement, rather than questions which relate to components of the literary work.

In reviewing literature programs, one must also keep in mind that there are a number of frameworks for studying literature. The frameworks that have been used most frequently over time include the following: (1) the historical or chronological approach; (2) the notable author approach; (3) the thematic or motif approach; (4) the rhetorical genre approach (fiction, drama, poetry, and essay); and (5) the literary genre approach (contemporary realistic fiction, modern fantasy, traditional literature, historical fiction, etc.) Any one of these approaches or even any combination of them can make for interesting

and effective literary study. The issue is that classroom teachers must be knowledgable about a variety of frameworks and approaches to the teaching of literature so that they can select among them appropriately and provide significant opportunities for students to practice the various levels of higher order thinking.

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Media Design and the Educational Experience: or What can Formalism Offer Media Design
A Formalist Analysis of Commercially Produced School T.V. News Programs

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The styles of presentation across educational media forms such as film, television, and computer software vary dramatically, and often depart significantly from contemporary theory and practice of how to structure learning experiences. A computer software program designed for elementary school students that imitates the detective film genre, and educational television designed for pre-schoolers that incorporates techniques of television commercial advertising are two examples.

The kind of learning experiences made possible with each educational communication medium depends on an interaction of technical and stylistic attributes available within the medium, the pedogogical form predominant in the production content, the lesson content itself, and student expectations formed through broader cultural and school experiences. Because most teachers are inadequately prepared to evaluate anything but the subject content of media programs designed for education, how the formal and stylistic qualities within educational media interact to determine the kind of instruction available to students and teachers is rarely examined. Innovations in educational technology are embraced with enthusiasm by the education profession in the-perhaps mistaken-assumption that the lessons offered by new media are a direct expansion of, or at least

merely a substitution for, lessons offered through previous methods. That the education community feels inadequate to evaluate educational media programs is indicated in recent discussions of secondary school news programs. There has been little evidence that teachers and administrators have evaluated the programs with any criteria other than the absence or presence of advertising segments. The policy implications of school sanctioned advertising within the school curriculum has been the major concern of the discussions within the education community. Educators have not analyzed the unified experience of the content and aesthetic design to determine how they construct knowledge and what kinds of learning experiences are available through them.

Ways of Looking at Educational Media

Many theories have contributed to the understanding of educational media design, and to the experience of mediated learning and teaching. Systems theory, communications theory, cognitive theory, perception theory, symbol theory, semiotics, and others have looked either at media design or the educational media experience. Each of these theories brings to educational media analysis its own perspective, but none of these theories considers the place of aesthetics in the experience of viewing educational media forms. In addition, it is important to consider the unique characteristics of each particular media form, and incorporate the cultural experience of students and teachers, as well as aesthetics, to provide an analysis that can furnish a basis for understanding the experience of mediated education.

The Formalist Method

The formalist method has most often been discussed in relation to works of art, and the formalist method of film analysis defined in the work of Bordwell and Thompson (1986) offers a model that can be applied to many media forms used in education. The method is based on principles of formal unity and acknowledges that a media program is not simply a random group of elements, but rather, the form of the program is an "overall system of relations" that the viewer or participant perceives. (Bordwell and Thompson, 1986, p.24).

The formalist method is an appropriate method of analysis for educational film, television, and many computer software programs for several reasons. First, since these media forms use production techniques originating in the visual media, the analysis criteria available in formalist method can be applied directly to these programs.. Second, an especially significant aspect of the formalist method is that it considers content, or subject matter, to be a unified part of the total formal system. Bordwell and Thompson explain that,

> very often people assume that "form" as a concept is the opposite of something called "content." This implies that a poem or a musical piece or a film is like a jug; an external shape, the jug *contains* something that could have just as easily be held in a cup or a pail. Under this assumption, form becomes less important than whatever it is presumed to contain (p.25).

The formalist analysis method allows one to analyze the content in the programs as part of the form and to ascertain the entire experience offered by the programs.

Culture and Media Design

A second strength of the formalist method is its recognition of culturally formed viewer expectations in the interpretation of media experiences. In 1971, Hoban recognized the influence of contemporary culture and school practice on educational film form, and acknowledged that educational media research had directed little effort toward examining issues raised by the production and use of this medium:

> That films reflect the culture of the society or cult of their makers is generally regarded as axiomatic. So is the corollary that American instructional film follow the "rules" of the subculture of American school instruction. Beyond these two statements, it is difficult to proceed, since very little analysis has been made of instructional films in terms of the values they portray and the "rules" under which they are produced and used (p. 15).

Educational media forms are highly dependent on popular culture forms for aesthetic style and production techniques. However, each educational medium adapts the stylistic qualities and forms of the dominant modes of presentation for their own educational projects, creating in the process educational forms and styles with their own characteristics. To gain insights into the factors that structure the educational media experience it is necessary to understand something about the medium itself, viewer expectations, and wider relationships of the medium within the culture. A formalist analysis can contribute to this understanding.

The Study

The purpose of my study was to address questions about the

relationship between educational intent and form and style in news programs produced for use in secondary school classrooms and made available to schools via telecommunications technologies using formalist methodologies. The focus of my work is the definition of a formal descriptive model of the two programs currently available—Whittle Communication's *Channel One* and Cable News Network's *Newsroom.* The primary purpose of my study was to analyze how the instructional intent influences the form and style in the programs and how the two school news program structure the kinds of knowledge available in the programs. The purpose of this paper is to present the results of the preliminary formalist analysis of the two programs.

A viewer's familiarity with a television genre or format, such as television news, is the result of a cumulative process; viewer's expectations develop with repeated viewings and viewers come to recognize the system of the format and its significance (Schatz, 1981). Conventions determine what formal principles are recognized as belonging to a particular type of representation. For example, what makes one program family sit-com and another adult drama are stylistic elements that are generally culturally agreed upon and expected. Norms however are not complete sets of rigid rules, but a range of common traits that both the creator and the spectator recognize as appropriate within the work, and within a set of norms there is a certain degree of variation (Schatz, 1981). What makes a program attractive is often the ways that it diverges from the norms of its genre, for example, *All in the Family*—a late 60's family sitcom—broke with the norm replacing the typical benevolent father figure

with an arrogant and bigoted head of the family in the person of Archie Bunker.

The formal norms of a particular educational medium are the patterns of formal principles regarded as typical for that medium. Norms can be determined for a general program type or genre, such as elementary school level skills development programs. Norms can also be determined for a specific programs series, such as *Newcast from the Past*, or *3-2-1 Contact*. "Style" refers to the repeated and salient uses of the techniques of the medium characteristic of a single program or of a specific series when the entire series is under analysis. Techniques of style include scenic elements of setting, costume and make-up, lighting, and figure movement; framing elements of camera angle, height, and movement; and all aspects of editing and sound. The unified, developed, and significant use of particular technical choices creates a system within a program or series which is called its "style." Norms of program style are established when a pattern of stylistic features are regarded as typical for a program genre or an entire series.

My study concerns itself with the formal and stylistic elements of news programs produced for use in secondary school classrooms, and suggests at several points how the programs encourage specific activities on the part of the viewer, but it is not within the scope of my study to specifically address issues of cognition and aesthetic perception activities of the student/viewer.

When analyzing a program's formal system, it is necessary to understand the requirements of the form of the program in relation to

the program's purpose. The formal system of the news program is organized around the need of the film to present specific new material in a clear manner, and therefore the form of the program can be analyzed around that purpose. The strength of the fomalist method lies in its ability to analyze the unity of the total by identifying subsystems and defining how they function within the whole organizational system. For example, in the news genre, two subsystems, the journalistic, or informational, subsystem combines with a stylistic subsystem to provide the larger organizational system of the total program. The subsystem of the"news story" is closely linked to the stylistic subsystem. For example, in the contemporary traditional news program, the anchor person functions both journalistically, he or she introduces and describes news events, and stylistically, the regular appearance of the anchor person attracts and maintains viewer attention and provides program continuity.

The identification of subsystems, such as cinematography, sound, editing, etc. as elements within subsystems, allows any element within a program to be analyzed in depth. For example, when analyzing the functions of sound in a program, one finds the anchor's commentary functions journalistically to develop the news story by simply stating facts; on-location sound effects emphasize actions within the news story. By presenting certain sounds, our attention is concentrated on actions that are particularly significant to the story. Sound devices also help unify the program and contribute to stylistic development. Repeated sounds called sound "motifs," are used to develop recurring themes; for example, a familiar musical motif often

indicates the separation between news stories. These are just a few of the steps in the analysis process; the complete analysis details how every element shapes the program form and viewer experience.

To discover the norms of the secondary school news program, I analyzed two weeks of daily broadcasts from each of the the two series, *Channel One* produced by Whittle Communications, and *Newsroom* available on Ted Turner's Cable News Network (CNN). I determined what was average and normal to each, and then to both. These programs like all television programs in series, are developed around a formula. Understanding the similarities between programs allows for an understanding of the experience of the "school news" genre. Understanding their differences provides a basis for comparison and contrast.

Form and Style in the Secondary News Program

Both programs make use of television's ability to attract, direct, and hold attention and the appeal and impact of the immediacy of fast-paced presentation styles. Both programs use the traditional techniques of the news program genre —the lavish use of cinemagraphic techniques which function to direct attention; lavish use of visuals, both with graphics and on-location shots to provide redundancy of information within the program content; and the presentation of news as brief "information bites" of about 30 seconds in length.

Newsroom

The format of the CNN *Newsroom* program mimics that of CNN's

regular news programming in form and style. It is the opening segment that identifies the program as *Nwesroom* and distinguishes it most clearly from the rest of CNN programming. The introduction to the program consists of a brief, very fast paced, overview or general introduction by a young female or male anchorperson of that day's news items. The introduction includes the*Newsroom* program's familiar opening background graphics of a rotating globe and historical news clips, and fast paced synthesized music. The same young anchor persons are always present to open and close the program and usually introduce each new topic from the *Newsroom* anchor desk. Their presence is considered normal for the program —the absence of either anchor in any single program results in an explanation of his or her whereabouts from the remaining anchor. However, the young anchors seldom present the news content itself; this is most often done by a regular CNN reporter who is identified during the segment and is heard as a voice-over. On any given day the content and format of the program can vary considerably . The 15 minute program can be made up of as many as nine segments or as few as five. The segments are separated by the appearance of one of the young anchors and a graphics title identifying the segment. Segments regularly seen on the program include: "Newsreel," a brief explanation of current news; "Quote of the Day," a quote from an historical or current figure relevant to current events; "Our World," news directly relevant to schools; "Future Desk," predictions of the future for such topics as the paperless office; "Flashback," an historical look at topics relevant to current news items; "Business Desk," news from the business world,

such as the effect of computers on the clothing industry, "On this Date," historical events occuring on the same date, almost always dates about male achievements in science and technology or dates of political relevance, such as dates pertaining to military events. None of the ten programs that I analyzed for my study included references to achievements by women, or events of social or humanitarian interests.

One has to watch many *Newsroom* programs in their entirety to understand how any topic fits into one category and not another. Many of the segments, and certainly the majority of the content of the program, cover topics with obvious teen appeal. I was surprised however, at how much programming time was devoted to topics that seemed more appropriate for an adult audience. Topics such as adult illiteracy in the Mississippa Delta region and a report on the U.S. Census appeared to have been lifted intact from the regular CNN programming. Consistent with this conjecture is the fact that the CNN logo appears at the top or bottom of the screen exactly as it does in the adult programming. The *Newsroom* logo sometimes appears alone and at other times together with the CNN logo. This technique serves to reinforce that the *Newsroom* program is CNN material.

Channel One

The *Channel One* programs are most often singled out as the secondary school news program because they include commercial advertising. This is only one of many differences between the experience of watching *Newsroom* and *Channel One*.

Channel One is produced to allure the teenage population (and educators). It does this in several ways. Like *Newsroom* the *Channel One* series is unified through the appearance of a few regular young anchors, however, *Channel One*' s young anchorpeople narrate the entire program, providing a very important element of unity within each program and between programs. While any given program may have six or seven segments (comparable to the number in CNN's *Newsroom*), the programs have a standard format of four regularly featured segments. They open with "Upfront", three or four short current news items, followed by "Focus," a more in-depth coverage of one more featured current news stories. The programs then turn to the "World Class" segment, which is a week long five-part series devoted to one topic and adressed to teens. The topic for the week might be Vietnam, Sports, Environmental Problems, or Learning Disabilities. The program often concludes with a segment called "Endpiece," which continues a story from a previous program. The two commercials are placed so that they do not interrupt the information segments and are often separated from the more substantive news information by "Fast Fact" and "Pop Quiz," items which are one or two sentences long and offer transition into the commercial segments. Because of the regular pattern of development and stylisitc unity within each program, the viewer is encouraged to watch the entire show. By comparison, the fractured form of CNN's *Newsroom* allows the viewer to break in or out of viewing at any time. with little disruption of program continuity.

The form, style, and content presented by *Channel One* is de-

signed to appeal both to the teen viewer and to their teachers. Unlike CNN and traditional news programs, the program focuses on the positive angle of most stories. In fact, the news seems to be manicured to appeal. The programs include few of the gratuitious shots of violence typical of the news genre. Many of the more tragic or specifically violent news events included in adult news programs (and in CNN's *Newsroom*) each day simply do not appear on *Channel One.* Ethnic minorities are represented often in the program and are presented positively. Although they may speak with a nonwhite dialect they are always articulate by white standards and are shown as sharing common concerns with the white middle class youths.

Each news story is told from the point of the teenage school audience. For example, a story on a public transit shutdown included figures of how many high schools students were unable to get to school. And a feature on the death penalty included many interviews with teens. Through the program's style, the program viewer is characterized as both a purposeful observer and as a participant, at least peripherally involved, in the news events.

While the pace of *Channel One* is quick, appropriate for the t.v. new genre it emulates, it does not have the frenetically aggressive rapid flow of audio and visual tracks common to the adult news program genre. (The pace of the *Channel One* regular programs have been slowed after the faster paced pilot programs were criticized by many teachers and parents.)

From a technical viewpoint, *Channel One* is educational television production at its best. Visual material directs attention and

clarifies. Maps and labels are abundant and are stylistically employed with techniques such as flashing sections and zooms-out to help the viewer understand the location of the story. The maps are the best I've seen in a news format program. Difficult names are both spoken and presented graphically. Teacher's guides are provided for the weekly series with learning objectives identified and suggested activities for different curriculum areas.

Discussion

The genre of the secondary school news program offers new resources for teachers and students. The genre of the television news format provides attractive and unique visual information and provides powers of observation unavailable within the traditional classroom. It provides the opportunity for the student to leave the classroom and go out into today's world to observe current events at a variety of inaccesible, exotic, and distant locations. It also presents learning experiences that are connected to the high school student's experiences in a way that secondary programming has not done before.

There is much evidence in educational media literature and from teachers themselves that teachers don't often don't use an entire media package (Cambre, 1987). Designers of educational television are now designing programs to accomodate teachers' strongly felt need to select segments from a program for their own classroom use. The capability to show a video segment more that once when necessary to insure a clear understanding is recognized as an advantage of the video medium. Results of my analysis have indicated that the

style of the *Channel One* program is designed as a unified experience. *Channel One* is designed to encourage, almost compel, regular daily viewing. While teachers can interact with *Channel One* at the program's completion, the mechanical constraints of the display system do not allow them to select segments for reviewing or to save programs for future showing. The form and style of *Channel One* serves the purpose of the program's producer to encourage, in fact require, students to watch the entire program, including the commerial material, thus guaranteeing to sponsors that the product will be delivered to the student "market." The potentially objectionable "tamperproof" qualties of the program are made more pleasing and tolerable by making each program unified and stylistically appealing to the audience of students and teachers. In comparison, CNN *Newsroom* 's fractured format encourages teacher intervention. When the *Channel One* prevents the intervention of the teacher in the program, it dramatically affects the traditional relations of classroom and lesson control. The teacher is now truly subordinate to the medium. The classroom experience offered to students is that of observer of messages clearly originating from outside the school and outside the teacher's control and design, rather than that of responsive interaction with teacher and lesson material.

Channel One positions the student viewer as the "market" to be won. It does this by telling teens what they want to hear. It shows them that it's not such a bad world out there, that when natural and man-made disasters occur many good and caring people come forward to help. It shows them that teens across the United States and around the

world have similar concerns and interests. It demonstrates that the teen opinion is important and that teens can have a positive effect on the world. The optimistic view of the world and positioning of the teen audience as an influential and relevant group is flattering and reassuring to teens and is designed to appeal to them.

With great technical proficiency the program seems to present a clear education agenda. The commercials, so problematic for many, appear to be clearly separated from the main part of the program. However, many actually intrude into the educational space of the program by becoming little lessons themselves. In many of the programs one, and sometimes both, of the commercials is replaced by a public service message often from product sponsors, such as Burger King or Ford, whose names are clearly visible during the message. This serves to make the purpose of the commercial segment of the program somewhat muddy. Replacing potentially objectionable commercials with educational content increases the credibility of the entire program as educational, but since the educational content of the public service messages is often clearly identified with sponsors products, the function of the "commercial slot" alternates between education and commercial.

CNN's *Newsroom* positions the student viewer as junior level, or apprentice, CNN viewer. The young television personnel truly "anchor" the programs for the teen audience. As the young anchorpersons select from adult programming and present segments to their teen audience, the programs become training sessions for the larger adult CNN experience.

Conclusion

This study was carried out with the understanding that there is a profound difference in the lesson experiences offered by each educational medium. It is important for media researchers to recognize that all media learning experiences provide an aesthetic experience as part of their motive for viewing, and to begin the long overdue task of analyzing that experience using traditional aesthetic analysis techniques, as well as non-tradtional techniques when traditional are inadequate. Additionally, it is important for more work to be done concerning the affects of the broader use of media in the culture and how that use relates to viewer expectations in regard to educational media experiences. Because media programs are cultural products, the principles are determined by cultural conventions and expectations. Educational media forms are designed using popular formats. It is essential for educators to understand how these formats are designed and that the kinds of aesthetic choices made by educational media producers determine the kinds of knowledge being constructed in the formats and affect the kinds of learning and teaching experiences educational programs offer.

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Adolescent Development of Autonomy: Examining the Film *Harold and Maude*

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Autonomy is a quality prized in American culture. Our folk heroes like Annie Oakley, Johnny Appleseed, and Daniel Boone have the quality of autonomy. They are individuals who often place themselves outside their communities to accomplish their goals. Our political heroes, Patrick Henry, Abraham Lincoln, and Rosa Parks, stand up for a concept, a more equal approach to governance, a step forward to a more actualized democracy. Our celluloid heroes John Wayne, Clint Eastwood, and Paul Newman are depicted as individualists, loners who stand up against the forces of evil, and in the face of communal timidity fight for what is right, acting according to their codes of ethics and morals.

These heroes are models for ways of acting. We in the United States place importance on acting in a moral way, not out of pressure imposed by the community, but because of the internal sense of right and wrong that directs our actions and permits us to be autonomous.

The philosopher, Gerald Dworkin says that when people exercise autonomy they have certain positive characteristics: they define their nature, give meaning and coherence to their lives, and take responsibility for the kind of people they are (1988). Autonomy, therefore, is an important quality to cultivate in students. This paper presents a framework to look at the concept of autonomy as a developing characteristic in adolescents and then applies this framework to a film

to illustrate that films can help teachers and researchers examine the concept. Films can be used in many areas of the high school curriculum. This paper suggests two things: that film can be used to examine an idea, helping students to be reflective about their development, and how film, as an art form, can be used to express complex concepts.

Statement of Purpose

This paper examines the concept of autonomy as presented by two philosophers, R. F. Dearden and Gerald Dworkin, and a psychologist, Erik Erikson. Using their concepts, it presents criteria for examining autonomy in the process of development in adolescents. Next, it examines the film Harold and Maude to show how autonomy is depicted in this film about adolescents. Finally, it presents a method for examining the concept of autonomy useful for teachers, students, and researchers.

Significance of Study

This study provides criteria for looking at the concept of developing autonomy in adolescents and suggests methods for using films to explore issues pertinent to adolescents that can be utilized by students, teachers, and researchers.

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Autonomy

D. R. Dearden

D. R. Dearden traces the origin of the word autonomy to the Greek word *autonomia*, which refers to the quality of being a self–governing city or state, (made up of the word *autos*, meaning self and *nomas*, meaning law). To be responsible citizens, people must not only be self–governing citizens, they must be thoughtful, reflective citizens who contribute to their community in an integrated manner. For Dearden a person is autonomous, "to the degree that what he thinks and does can not be explained without reference to his own activity of mind" (p. 63). He describes an autonomous person as one who has capacity for self–direction and choice, and does not have to depend on others for being told what he is to think or do. Dearden believes that, autonomy " . . . is not just something for intellectuals who are concerned with forming their own opinions on theoretical subjects, but autonomy can be manifested in a whole range of daily and practical activities: in buying things, in choice of job, or in the way that a job is interpreted, in arriving at a particular domestic arrangement, in the uses that are found for leisure . . ." (p.64). For Dearden autonomy is closely connected to the everyday activities of life. It may have been learned from others, but it must have been made our own and not just assented to or been lodged in our minds by drilling or repetition.

Dearden observes that relevant freedoms are a necessary, though not sufficient, condition of the exercise of autonomy. A person may

have all the freedom in the world and yet be unable to act autonomously. This inability to act autonomously may be due to old patterns of behavior, or inability to envision other ways of acting or the refusal to make a necessary choice. Noting that there are very few instances when people are in a situation where they are truly free, he points out that relevant freedom is a necessary condition of the exercise of autonomy.

On the subject of developing autonomous behavior, he questions that the conditions necessary for the exercise ofautonomy will obviously be the same as the conditions under which it is best developed. By this he means that a child raised in an authoritarian environment may grow up to prize autonomy because the child was deprived of it. Recognizing that we do not know how to raise autonomous individuals, he does feel that autonomy must be a goal of education. Children must be given choices and helped to be self-directed learners. Dearden adds that schools can play a role in helping children develop self-knowledge and out of this precedes the ability to be self-reflective which is a requirement of autonomy.

Gerald Dworkin

Dworkin is attempting to conceptualize a theory of autonomy and then to apply this theory to problems in the human services field. Dworkin sees autonomy as a moral, political, and social ideal. He argues that

> [T]he condition of being a chooser (where one's choices are not defined by the threats of another) is not just contingently

> linked to being an autonomous person, but must be the standard case from which exceptions are seen as precisely that—exception. Liberty, power, control over important aspects of one'slife are not the same as autonomy, but are necessary conditions for individuals to develop their aims and interests and to make their values effective in the living of their lives (1988, p. 18).

He states that autonomy:

> [I]s conceived of as a second–order capacity of persons to reflect critically upon their first–order preferences, desires, wishes, and so forth and the capacity to accept or attempt to change these in light of higher–order preferences and values. He believes a person is morally autonomous if and only if his moral principles are his own (p. 34).

The question of responsibility arises when one acts to bring about changes in the world as opposed to letting fate, change, or the decisions of others determine the future.

He believes that to understand the concept one must study how the term is connected with other notions, what role it plays in justifying various normative claims, and how the notion functions to ground ascriptions of value. He thinks that the capacity to question whether a person will identify with or reject the reasons for which they now act are crucial to being autonomous. By exercising such capacity persons define theirnature, giving meaning and coherence to their lives, and taking responsibility for the kinds of persons they are.

Erik Erikson

Erikson equates autonomy with free will. His is an evolving

concept of autonomy grounded in psychological development, but having ramifications in the area of moral development. He points out that autonomy's roots are in the anal stage of development, when the beginning of outer control is established. Autonomy at this early stage is characterized by a " . . .sudden violent wish to have a choice, to appropriate demandingly and to eliminate stubbornly" (1950/63, p. 252). The rudiments of autonomy become more prominent during the period of adolescence, though the characteristics have existed in earlier stages of the child's development. It is during adolescence that it meets its crisis, in the form of a conflict. Erikson uses the word crisis to indicate a TURNING POINT, a crucial period of increased vulnerability and heightened potential. Here the conflict is between autonomy vs. shame and doubt. This component of autonomy becomes part of an adult's determination, both to exert strong will over others and in his necessary self–control (1950/63).

Erikson defines autonomy as the:

> [U]nbroken determination to exercise free will choice as well as self–restraint, in spite of the unavoidable experience of shame and doubt suffered in infancy (1964 p. 119)". "If this crisis is resolved the adolescent will have three characteristics. These are: (1) unbroken determination to exercise free choice as well as self–restraint, (2) the ability to make a commitment and be a part of a political collective, and make a career choice, and (3) a sense of justice" (1975, p. 211).

Criteria for Autonomy

When we review Dearden, Dworkin, and Erikson's concepts of

autonomy there are four commonalities that can be stated as four types of behaviors.

1. A person does what one thinks, wishes, or desires to do and is able to reflect upon these acts.

2. A person has the ability to change how one acts in light of changes in how one thinks.

3. A person's moral principles are one's own.

4. A person exhibits the ability to change one's own world, one's fate, or one's actions.

The first characteristic of autonomy expresses the ability to be cognitively aware and in control of one's actions. It implies that one does not do what one does not want to do. This can be in the social realm and as it relates to oneself. In other words, a person's deliberations, decisions, reflections, judgments, planning, or reasonings must be reflected in their acts and thoughts.

The second characteristic of autonomy implies that a person is not rigid. Once they have evaluated a situation, an act, thought, wish, or desire they can change how they act in light of this new mode of thinking.

The third characteristic of autonomy is that a person has moral principles that are one's own. I refer to Dworkin, who points out that this can be trivialized if we think that each person must make up their own rules. The essence of this characteristic is that we know why certain beliefs are ours, we understand the implications of these beliefs, and we act according to them.

The fourth characteristic of autonomy is concerned with the active part of the concept of autonomy and could be viewed as the test of the autonomous person. It requires of a person, not just reflection about their beliefs, but the ability to act upon thosebeliefs. I believe that personal courage must be a component of autonomy. It seems necessary that a morally autonomous person, at sometime in their life, must put their beliefs and ideals out into the community and to stand up for them. It is not enough to have a set of beliefs that are your own. One must be able and willing to take action to support those beliefs, even if those beliefs are opposed by the community.

Criteria for Development of Autonomy in Adolescents

With this brief introduction to a concept of autonomy, and the criteria for autonomy in adults, let us examine the characteristics of autonomy that may be part of a developing sense of autonomy in adolescents.

1. Adolescents begin to reflect upon what they think, wish, or desire to do.

2. Adolescents begin to review how they think, wish, and desire to do, and begin to change what they think, wish, and, desire to do in light of how they think.

3. Adolescents begin reevaluating the morals they have inherited from family, community, and country and start to analyze, alter, and test new morals.

4. Adolescent begin to evaluate issues involving self, peers, family, and community and start to make commitments to career, religious and/or political move-

ments, and to people in light of their new beliefs, wishes, and desires.

These four characteristics of behaviors of adolescents developing a sense of autonomy imply experimentation, inconsistencies, and possible mistakes as they begin to explore their world and question the view of that world which has been presented to them by parents, school, church, and community. They experiment with new personas, with ideological ideas, explore new belief systems, investigate different career possibilities, and new ways of relating to people around them, as well as rejecting older roles, older beliefs, and desires.

An Examination of the Film *Harold and Maude*

Now that criteria for looking at autonomy, in the process of developing in adolescents, is presented, it is helpful to examine how autonomy is presented in the media. Doherty (1988) points out that adolescents are voracious in their film going appetites. Adolescents make up a majority of the people attending films. An examination of films can provide hints as to how our society views the question of autonomy in adolescents. The information in films often is based upon a consensus about behaviors and roles in order to communicate with the audience. Film, therefore, can provide a common basis for thinking about autonomy and supply concrete examples. Further, this method of examining the concept of autonomy can be used by educators and researchers to explore this topic with adolescents and to gain insight into how adolescents react to this issue. This paper will use the film Harold and Maude to provide common ground to discuss

the issues of developing autonomy in adolescents.

The film Harold and Maude illustrates the characteristics of developing autonomy in adolescents contrasted clearly with a strong portrayal of an autonomous adult. Harold and Maude is a cult film. Samuels (1983) identifies cult films as (1) being shown at midnight in movie houses across the country, (2) playing continuously, usually Friday and Saturday nights for years, (3) predominately attended by youth–oriented and entertainment–conscious filmgoers, and (4) as films that are special events often typified by audience participation. Samuels believes that these cult films provide a unique experience. By their very nature, they put us in touch with a deep element of our personalities and can help us grasp a sense of truth about the human condition despite their exaggerated form (1983).

Harold and Maude is about a relationship between Harold, a twenty year old disenchanted adolescent, obsessed with death, and Maude, an eccentric seventy nine year old woman, who lives life to its fullest. Maude exemplifies many attributes put forth in the criteria for autonomy. Harold is the antithesis of autonomy at the beginning of the film. As the film progresses he gains an understanding of the aspects of autonomy and moves toward becoming a more autonomous person because of his friendship with Maude. First, let us examine the character of Maude as a model for an autonomous person using the previously stated criteria for autonomy. The first question is, does Maude exemplify a person who does what she thinks, wishes, or desires to do and is she able to reflect upon these acts? Maude shows us that she is aware of how she acts, and explains her actions to Harold,

teaching him to become engaged in life. She does this by sharing experiences from her past, and by explaining present actions. For example, she "borrows" other people's cars, explaining to Harold that her act reminds them that material things can have a transient quality. When Harold confides that he has an urge to roll down a hill like a child, she encourages Harold to act freely, saying it is one's right to make a fool of oneself at times. Maude is aware of how she lives her life, what she does and why she does it. At one point Harold finds her modeling nude for a sculptor friend. She asks him if he thinks it is wrong to do modeling. The questioning seems to have more to do with having Harold examine his feeling about her modeling than about her fears about how he views her.

The second element of the criteria is whether a person has the ability to change how one acts in light of changes in how one thinks. Maude, reminiscing about her political activism, tells Harold that she used to break into pet shops and free birds. She tells him that now she is still politically active. She adds, "I'm still fighting for big issues, but in my small way." She makes changes in how she acts as she reevaluates the situations in which she finds herself. At one time she may have felt that more militant political action was most effective. She may have reflected upon this militant view of political action and decided that she no longer could reconcile the violence of militant political action with how she believed she should act now.

The third element in the criteria concerns personal morality. One evening Maude invites Harold for dinner. After dinner Maude introduces Harold to hashish. He remarks "I'm sure picking up on

vices". Maude replies, "Vice, Virtue—best not to be too moral—aim above morality, if you do, you will live life fully." Maude is not encouraging Harold to be immoral, but to question, and to decide for himself if rules and laws are concerned with true moral issues. It is obvious she has reflected upon the act of smoking hashish and found it acceptable to her.

The fourth element of autonomy asks if a person exhibits the ability to change one's world, one's fate or one's action. Maude shows this ability in several instances in the film. First, Maude acts to change herself, by looking at her world in a new way every day. Second, she acts to change the world and situations. As an example, she rescues a dying tree and replants it in the forest. Third, she notes Harold's disengagement with life and takes it upon herself to teach him to savor life, as her last task, before she dies. Willingly, she engages another human and helps him live more fully. Fourth, and the most decisive act, she chooses when her life will end. Her decision to end her life on her eightieth birthday is based on her evaluation of her life and the quality of life she will have as she continues to age. When she concludes that it is better to end life at a peak, rather than be degraded by the ills of old age, poverty, and dependence, she is taking charge and changing her fate. She is maintaining her standards of quality of life and not accepting society's standards or morals concerning suicide.

Now examine Harold's developing autonomy in contrast to Maude's fully developed autonomy. In the beginning of the film Harold is a dependent young adult. He lives at home, does not have

plans for the future, and simulates a number of suicides. Unlike Maude's suicide, at the end of the film, which affirms the quality of her life, Harold's simulated suicides indicate how little he prizes life.

Let us examine the criteria for adolescents and Harold's progress in the film to ascertain if this character is moving toward autonomy. The first element states that adolescents begin to reflect upon what they think, wish, or desire. In the beginning of the film, Harold calmly makes out a nametag with his name on it, attaches it to his lapel, then puts a noose around his neck, and kicks the chair out from underneath himself. He continues a series of these fake suicides throughout the film. These acts are created to shock his mother and to discourage her matchmaking attempts. He uses these devices to signal to his mother his need for attention and to protest the life she so methodically outlines for him. Yet, he does not act on his ownbehalf. Instead, he is tries to manipulate his mother using the shock value of these staged suicides, rather than make decisions about his future such as leaving home or getting a job, and then acting upon those decisions to change his situation. It is through Maude's tutoring that he begins to grasp the importance of taking responsibility and acting in order to live fully.

The second element states that adolescents begin to review how they think, wish and desire to do and begin changing what they think, wish, and desire to do in light of how they think. At one point in the film his mother, fed up with his simulated suicides, demands that he join the military. She makes arrangements to have him interviewed by his uncle who is a general. The prospect of joining the military horrifies Harold but he does as his mother requires and visits his uncle.

It is not until he shares his plight with Maude, that he realizes the possibility exists that he can take control of his future by arranging a situation that will convince his uncle that he is not fit for the military. This is the beginning of autonomy for Harold. At this time, however, Maude is still influencing, encouraging, and instigating his behavior changes. Later in the film, he makes a decision to marry Maude. It is at this point that he begins to show autonomous behavior.

The third element of the criteria states that adolescents begin reevaluating the morals they have inherited from family, community, and country and begins to analyze, alter, and test new morals. There are several areas where Harold begins to review the morals he has inherited. When Maude suggests that they take a dying tree and replant it in the forest, Harold protests that the tree is PUBLIC PROPERTY. Maude replies, "Exactly!" When Harold smokes hashish with Maude and she instructs him to aim above morality, he replies "I haven't lived." At this point, he is beginning to reflect on his morals.

The fourth element states that adolescents begin to evaluate issues involving self, peers, family, and community and start to make a commitment to career, religious and political beliefs, and to people in light of these new beliefs. When Harold announces to his mother that he is getting married to Maude, he has taken an important step toward autonomy. At this point he leaves the beliefs, mores, and customs his family and social class support. This is illustrated by the reactions to his marriage by his mother, his psychiatrist, and his priest. In the face of their disapproval, he is confident of his decision. But it

should be pointed out that this view of autonomy is still a beginning. Harold has discovered the freedom of independent action, but there is no indication in the film that Harold is concerned with an ideology, or a career choice.

Conclusion

Autonomy expresses itself in many ways. This paper has just briefly explored this important area of inquiry, hopefully providing some guidelines that will help practitioners and researchers provide curricular objectives that will encourage the development of autonomous behavior in adolescents. The short examination of Harold and Maude provides a glimpse of the possible use of films about adolescents to examine some issues with which adolescents are concerned. Commercial films are a rich resource that has the capacity to tell us about our own society and provide opportunities for teachers, students, and researchers to reflect on issues, situations, beliefs, practices, and underlying themes that are found in these films. Teachers and researchers working in the arts, are particularly well suited to using the vast, rich, pool of commercial films to provide creative methods to further the goals of education in a democratic society.

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The Social Nature of Aesthetics: Taking the Notion Seriously

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While many arts educators are aware of the significant intellectual debates of the current era, they often see these as lying beyond the scope of their interest, practice, or research. In this they err, for they fail to realize the seriousness with which each one of us must deal with questions of knowledge, meaning, the sciences, and the arts in order to make sense of our lives. Of these debates, potentially the most far reaching is that of modernism/postmodernism, originally begun in the arts (Huyssen, 1990).

In light of this debate, the paper takes up the question of the relationship of art and society. Two logical standpoints are evident: One is art's contribution to social life and the other is the influence of social life on art. The first has a long philosophical history pertaining to the essence of the good and proper aesthetic life; and the second has a more recent sociological basis concerning those who participate in that life. For the present discussion, the second is more important than the first because it posits the modernist question of power and its educational consequences. Neither, however, even in late modern dress, is sufficient for exploring the social nature of art (see Wolff, 1983). Something more is necessary for fully probing art's social construction and its social constructing. Something more comes out of postmodernism that challenges the narratives (Lyotard, 1988) of modernism. The latter, as Ihab Hassan names them, are the "myths of totality" and the "ideologies of fracture" and are themselves in

dialectial contradiction (Hutcheon, 1988, p. 20).

In general one takes the notion of the social nature of art and aesthetics seriously in comprehending the two-way direction of influence between art and society, in understanding the theories surrounding these influences, in recognizing the universalizing tendency in all modern explanation, in taking up the various forms of critique that can also be totalizing, and in then submitting all modern theories to postmodern questioning. The paper is a humble beginning in this direction.

The relationship of art and society

The significant classical relationship is of art's influence on society. Well-remembered is the suspicion directed at the arts and the artists and their less valuable position relative to philosophy and the philosophers (Beardsley, 1966; Hofstadter and Kuhns, 1964). In a more recent rendition on the relationship, D. W. Gotschalk (1947) re-asks: "What...[does fine art] have to contribute to the larger system that conditions and nourishes its existence, and in particular, what can it contribute to the good society...?" (p. 201). In answer he finds a more positive role than did the ancients and proposes a "relational theory of art" that incorporates art's contribution in both spiritual and cultural dimensions. For him, art, writ large, influences the lives of all persons in the creation of mature personality, the cultivation of individual dignity, and the modeling of good life (pp. 212-217).

To consider only the first relationship, of art's influence on society, clearly limits understanding of the social nature of art. Not

only is it in some sense illogical (a one-way causality that does not hold up), but it is also historically inaccurate. Almost all aestheticians today, (e.g., Gombrich [1963], Lukacs [1971], Schutz [1962-66]) agree that society influences art. As Janet Wolff (1983) asserts, "the social co-ordinates of the aesthetic are becoming increasingly apparent" (p. 84; also 1981).

One can begin by envisioning a continuum of influence of the social order on art, art creation, and art appreciation. At one pole is a "mimimal" position best set out, not in aesthetics, but in philosopher of science, N. R. Hanson's (1958) concept of "theoryladenness." His idea is that there is no "naked" observation, perception, knowing etc. All that is seen and done, all that is explained, comes with and within cultural meaning. A caveat. Hanson's claim is itself "strong": this is not a matter of adding cultural interpretation onto what is seen, done, or explained. Cultural meaning and thus vast aspects of aesthetic life are embedded. A mid-position accepts theoryladenness but takes it further. It poses society's influence as supportive and education's role as cultivating of aesthetic literacy. Finally, at the other pole is a "maximal" position that is both bold and negative. The assertion is that society determines aesthetic life—one in which a few persons make decisions about art for many others in ways that harm the latter.[1]

Educational Contexts

When educators in the arts and elsewhere take up the question of the relationship of society and culture, they often speak of "context." Harry Broudy (1977) provides a starting definition as "a pattern of

constructing the import and relevance of ...[mental elements]" (p. 12). In his formulation, contexts are fundamentally psychological and thus based in the individual. They form patterns that are "cognitive, affective, aesthetic, moral, social and religious" (p. 13) and that are inherent in the thoughts and actions of both formal and informal institutional practices.[2] Because the definition is minimalist (and therefore agreed to in some sense by all the authors who follow), it serves as entry into a consideration of educational stances toward the idea of society's influence on art and aesthetic education. Clearly for at least the last position, there is more than minimum influence.

a. Position one: society as neutral.

An exemplar of this first view of the social influence on art education is found in a 1982 article by Robert Sardello. Described is the current state of art education as involved with a population that is ill from "psychoaesthetic amnesia." Those who have it equate worth with function and luxury with beauty and the disease results in appreciations of grandeur (Sardello, 1982, p. 317). The author does not discuss society's influence on art directly, but minimalist neutrality is implicit. One reads-in these assumptions: Participation in the arts is largely a matter of individual talent and ability; schooling has the responsibilty to enhance common attributes firstly, and only secondarily to nourish special capacities; and the social influence on art is embedded in personal psychology. Sardello's educational point is that the aesthetic sense is learning to see the world in full and is thus inherent in the natural, general education of early childhood.

b. Position two: society as benign.

The second stance is illustrated by Michael Parsons in his 1987 description of a cognitive-developmental model of how persons think about art. Parsons (1987) appears to work from these assumptions: Reason is natural and given to all persons, anyone can learn to "reason" aesthetically, and schooling can (and should) facilitate such learning. Here society is benign with regard to art, its appreciation and its learning, and it is defined in both social and individual terms. Parsons proposes stages of aesthetic development that form a social/universal framework for art appreciation (whose exact content may vary). Because his task is descriptive, he does not precisely detail educational consequences or programmatic reforms. However, the latter can be inferred from the results of similar research like that from Ellen Winner (1982) in which she identifies several "pan-artistic" skills that everyone can learn (p. 288).[3]

c. Position three: society as harmful.

An accessible paper from Paul DiMaggio and Michael Useem published in 1980 demonstrates the third view. Underlying assumptions are these: The social order is structured so that some persons have educational access and opportunity and others do not; social location, especially in terms of class, ethnicity, and gender, strongly influences educational attainment; and attainment itself is societally influenced (through determination of its cultural value). This study indicates that the majority of America's population consists of cultural dropouts who have no apparent interest in either the fine or the popular arts.

This is because those with cultural literacy establish exclusionary definitions and boundaries that preclude full aesthetic lives for everyone—and thus that society is harmful. Landon Beyer's (1987) helpful addition to the writings of DiMaggio and Useem is to suggest the need for structural changes in the society and the reintegration of the arts into the mainstream of social life.

Ideological contradictions: a postmodern condition

At this point, three educational positions toward society's influence on art and aesthetic life have been set out. These are the ideologies of modernism that relate both to power and to change. In the first, the status quo is maintained and those who traditionally hold power retain it. In the second, the system can be reformed by those who hold power and there is the theoretical possibility of some power readjustment. In the third, the system is transformed and power relations are by definition changed (Lamy, 1988).

These ideologies operate in late twentieth century western society as the economic and political perspectives commonly known as conservative, liberal, and radical. As the larger modernist intellectual traditions, they too exist in contradiction. This functions in two parts: In part one, the assertion of any ideological position is acknowledgement of an ideological system itself. Acceptance of a system means the assumption of the possibility of another's ideology. Following from this is the recognition that the ideology of one person need not be the same as the first. This connects to the second part of the contradiction. Taking up the entire first part commits to the claim

that there is no non-position, no position that can be called neutral—no neutrality. From this it follows that the "neutral" position described above is every bit as "positive" an ideology as are the other two. Belief in a neutral position is a contradiction.

In the postmodern world, contradictions abound (Hutcheon, 1988);[4] and the most important of these is the impossibility of escaping the frames of modernism. More prosaically, people do live with the "contraries" of everyday life (as Peter Elbow [1986] names them) in their interactions with others and within themselves. They are sometimes traditionalists and sometimes iconoclasts (Kuhn, 1959). In the postmodern world, however, one must be able to question these contradictions and to then determine those to live with, those to work through in a continual dialectic, and those to surmount.

In these processes, two sorts of persons holding the perspectives described above work well within the modernist-postmodern interspace, and one sort does not.[5] The last are conservative and except for change (as that which reinstates a traditional order) want certainty and absolutes in all aspects of their lives. The other two desire an accommodation with and a positive role within modernist/postmodernist discourse and activity. Described on the basis of their "epistemic stances" (Stone, 1989, p. 190), both are modern in origin. However, one has a penchant for reforming modernism and the other has a tendency for embracing postmodernism. The first group reminiscent of the educational reformers from above (called modern or late modern) searches for order and stability even if its members recognize their illusionary character. Given some stability, these

persons are able to seek change, to explore, and make adjustments incrementally—to replace one plank of Neurath's boat at a time.[6] Members of the other group reminiscent of the educational transformers (called late or postmodern) feel hemmed in by boundaries and delight in the realm of possibility. They do not believe that there are any fixed grounds or frameworks, but only those that work for a time. In matters of change, they believe that reconstituting Neurath's boat takes too long and they would scrap it if they could.

The ethical contradiction

Of the two modern-postmodern reformist groups just described, the last one working for transformation is best able to understand and thus to commit itself to overcoming an second contradiction. It is the ability to see that the conservative position is unethical, but also that the reform position (although often practical) carries the potential of ethical harm as well. This last group—of radical, postmodern transformers—works from the following picture of the social order: It is hierarchically ordered, power driven and competitive. Within it persons occupy positions grossly defined in economic, political, and cultural terms, and "determined" most pertinently by positional factors of class, ethnicity, and gender, and less saliently (perhaps) by religious and sexual preference, place of residence, etc. By the historical fact of one's social location, movement within the hierarchy (with partriarchy and other sub-forms) is virtually impossible. Movement, at least as it has occurred in modernism, has meant the maintenance of and reproduction of the initial

hierarchical order (Apple, 1988; Giroux, 1988; McLaren, 1989).

This picture of society is the modernist tableau and to it, at this point, must be added postmodern insight. Much too grossly put, this is that the social order just set out is itself socially constructed, by some persons and not by others. Because of this it is historicized—i.e., always incorporating the past into a temporary present. It is partial; it is particular; it is diverse; it is changing and changeable. In it, there are no givens, no universals, and no certainties beyond those that persons want to construct for their own temporary benefit. In it, the modernist dilemmas of justification, and the arguments over absolutism and relativism no longer apply.[7] In it, lastly, an ethical contradiction exists because many well-meaning moderns do not desire the harm that results from the limited and limiting social construction of society. This ethical contradiction can be overcome when one takes the notion of social construction "seriously" and sees that as both a moral person and an educator one must commit to eradicate harm.

How this can be done is illustrated in the realm of the arts, their definition, creation and appreciation, and in their education. First this is personal as each educational theorist-practitioner probes her own set of ideological beliefs: Is art practice and arts education theory connected to the social order? Does society influence who has opportunity and access to aesthetic life? Is the very attainment of such a life defined by some persons and not by others, for some and not for others? Second, he begins by accepting the picture of society just offered (however much it is otherwise desired). Finally, as Nel Noddings (1989) proposes, each one works for change at two levels

at the same time, both within the system and in attempts to restructure it. That is, to continue the language from above, both as reformer and transformer.

a. Something more.

As indicated, making an ethical commitment within education (and herein in arts education) means to take the notion of social construction most seriously. Some surely already do this in the artistic opportunities they provide, the aesthetic pluralism they support; the structural changes they advocate. But as suggested at the outset of this paper, something more is needed. This is to conceptualize the problem of the social nature of art at the level of metatheory: to see the social nature of all theories as well as the universalizing tendencies in all modernist theories—whether they are of reform or restructure, of essentials or critiques. To do this well at present is perhaps impossible because the language of postmodernism is not sufficiently developed to question all of modernism (and may itself be reductive and reifying). Nonetheless, case studies can be undertaken to explore the possibilities of redefining the social nature of theory at the level of metatheory. Importantly such studies are conducted at the level of particularity that is advocated in postmodernism (Lyotard, 1988).

An exemplar, a study of the "aesthetic attitude"

To understand the example, a bit of background is in order. The concept of the aesthetic attitude is central to modern aesthetics, describing at least since the time of Kant, the kind of mental stance

needed for appreciation of art. Mary Mothershill (1984) offers an initial definition of the attitude as "a certain stance or disposition, tranquility without lanquor, receptivity that is not entirely passive, concentration that is unimpeded" (p. 48). This attitude has received attention in all of the traditions of modern aesthetics, notably in twentieth century, Anglo-American pragmatism and analytic aesthetics and in several movements in Continental philosophy. In the particular study offered here, two traditions are explicated and a comparison attempted (Stone, 1991).

Early twentieth century Anglo-American philosophic and psychological studies describe the essential features of the aesthetic attitude (and through it of aesthetic experience.). Dimensions include a strong perceptual component plus aspects of receptivity, associativity, prolonged attention, and intense focus. Several debates are prevalent: over the distinction between the aesthetic and other attitudes, of differences in the roles of emotion and feeling, and (later in the century) about the "place" of cognition in aesthetic experience.

Treatment of Anglo-American theorists can be fruitfully compared to the results of the philosophical investigations of phenomenologist, Roman Ingarden. Ingarden, from Poland, was one of Edmund Husserl's first students; unfortunately his work is not widely known. In detailed explications of literary and other artwork structures (Ingarden, 1973a, 1989), and in the cognitive interactions with these structures (1973b), he reveals not one, but three aesthetic attitudes. Two of these (detailed most thoroughtly in the exemplar of literary text) are inquiring attitudes not unlike scientific analysis. One other, central to Ingarden's

contributions in aesthetics, is the phenomenological description of "the aesthetic attitude" or "aesthetic experience." In it are distinguished six complex, multi-form phases. They consist of aspects that are emotional, intuitive, apprehensional, contemplative, and valuational (Stone, 1991; 1990).

Several theoretical questions emerge across the case study that reconnect to the matter of the social nature of art and herein to the social nature of particular art theory. Initially a way is needed to compare straightforwardly and without bias the results of the two philosophical explorations. What is not valid is to take the organizing categories of either tradition and apply it to the other. Three viable possiblities exist: One is to apply a third theory to the other two, in this case to ask questions from a critical perspective. This seems reasonable on one hand given the interest in the social order in critical theory (Horkheimer, 1939, 1986). But on the other hand this is implausible for the present study: it just adds a third theoretical tradition to the other two and complicates the comparison.[8] A second way is to try to find a point where analytic and phenomenological theorizing meet (Stone, 1990). Here some headway is made in comparing material and aesthetic realities, consciousness and its operations, spatio-temporality, and the possibilities of intersubjectivity and of agreement across cultures. What is missing in this second attempt, however, is significant. Neither analytic aesthetics nor phenomenological aesthetics, nor their comparison, takes account of the strong notion of social construction of reality and of the social influence on art.

A third means attempts to go farther. It interrogates phenom-

enology itself to determine if its own purposes have been met. This is whether all assumptions of "the aesthetic attitude" have been bracketed (held up to doubt) (Natanson, 1973, beginning p. 42). What requires consideration is the traditional, culture-bound idea of a necessary distancing from the practical world in order to undertake aesthetic experience.[9]

Here Ingarden's insight is significant—and in a way that he appears not to have recognized.[10] A phenomenological look at aesthetic experience reveals that it begins not in a special "attitude" (except in artificial situations) but actually in any of the mental stances common to everyday life. The experience starts with an awareness of a pronounced quality that "calls forth" an original emotion in the recipient. Ingarden implies at this point that this original emotion is common and its calling is common also. There ensues a focused attention on the quality that produces the emotion that is then followed by a deeper and deeper "penetration" of the artwork. This process, as indicated above, is mentally complex, of dynamic passive and active phases with differing content, i.e., emotion, apprehension etc., that results in the "construction" of a new mental object.[11]

Ingarden's phenomenological exploration demonstrates that the initiation of aesthetic experiences are not uncommon and thus that all persons can undertake them. Here the social nature of art experience is theorized as the same for all. But, a problem remains. This is that the theory again does not take the strong notion of the social nature of art into account in its claim for sameness. In this traditional view, universalism is proposed and in singular rather than multiple terms.

For Ingarden universalism resides in a theory of innate cognitive structures. The result of his univeralist stance is ethical. Here there is no room for difference—for different forms of experience, for different people, for interactions with different kinds of artworks. Given a theoretical claim for sameness (even in a well-intentioned effort to incorporate everyone) harm persists.

In sum, this is the ethical problem of essentialism: when a theory based on singularity is propogated, it is generally determined by people of privilege for themselves and for others with less privilege. Moreover, when a singular theory is proposed—even if another is recognized—those who do the proposing promote their own view as superior. Finally, when one view is posited, it is likely to be one toward sameness. This sameness, this essentialism, is elitist. Moreover, essentialism has been central to modernist theorizing—in both of its dimensions as "myths of totality" and "ideologies of fracture." Finally, only by taking up the questioning stance of postmodernism is the depth of essentialism understood.[12]

For the present paper, in arts and aesthetic education, only by considering the social nature of art at the level of metatheory—of postmodern inquiry into modern theorizing—is the notion taken seriously. Only when a strongly social consideration of aesthetic theory itself is undertaken can the unethical dimension of aesthetic life be fully comprehended—and subsequently acted upon.

Author Notes

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Footnotes

[1] Because this stance is ideologically less familiar to most persons, see a signficant formulation from Pierre Bourdieu (1984).

[2] For Broudy, the "social" factor is seemingly equal to all others.

[3] Differences within any of the three educational positions due to sub-traditional practices of inquiry are masked in the general ideological stance.

[4] Thanks to Hannah Tavares for the reference to Linda Hutcheon (1988).

[5] Richard Rorty (1989) names two stances, the "traditionalist" whose understanding is limited by commonsense and the "ironist" who sees beyond these limitations (beginning, p. 93).

[6] This is a famous metaphor about knowledge growth in positivist philosophy of science. See Neurath, O. (1932). Protokollsatze. Erkenntnis (Vol. 3.). Dordrecht, Netherlands; also cited by Quine, W. (1969). Ontological relativity and other essays (p. 16). New York: Columbia University Press. Thanks to D. C. Phillips for this reference.

[7] See Richard Bernstein (1983) for accessible theoretical background in understanding the modern/postmodern debate.

[8] A potentially interesting study is to compare the aesthetics theories of John Dewey (1934), Ingarden (1937, 1973b) and Theodor Adorno (1970, 1984).

[9] See Terry Eagleton (1976) for a critical theorist's response to Ingarden (p. 80).

[10] Manfred Henningson suggested this interpretation of Ingarden. I am grateful for his assistance at a crucial stage in the larger study.

[11] The "aesthetic" object is concretized by the beholder on the basis of a prior mental construction of an art work. This in turn has its base in the artist's initially created manifestation.

[12] Critical response to "positivist" philosophies begins to get "serious" but this is at the level of modern theory and not of postmodern metatheory.

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The Creative Process from the Perspectives of Artists
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It is important to characterize the aesthetic creative process, both to understand it and to stimulate it. One important aspect of this process is its personal and psychological context, and in turn the conditions that support it. An extensive qualitative evaluation of the Bush Foundation Artist Fellowship Program provided the opportunity to illuminate the personal and psychological context of the creative process, from the perspectives of artists. This study yields a rich view of the creative process which may characterize not only the aesthetic creative process in the arts, but also important aspects of creative processes in the various theoretical and practical disciplines.

Program and Evaluation Approaches

Beginning in 1976, the Bush Foundation (St. Paul, Minnesota) has awarded fellowships to visuals artists, creative writers, composers, and choreographers (beginning in 1983), residing in Minnesota and North and South Dakota (beginning in 1988) through the Fellowships for Artists Program. The Program provides a stipend to enable selected artists to set aside concentrated time for their work, and additional funds to support travel and production costs. Major criteria for selection by panels of judges are exceptional artistic talent and demonstrated ability in past work. Artists must be 25 years or older to apply and may be at any stage of career development, from

emerging through mature artist. The current Fellowship stipend is $24,000 for a 12 to 18 month period, plus additional travel and production cost allowances of up to $6240. Up to 15 fellowships are awarded each year. All judges are working artists, curators, or critics living outside of Minnesota, South Dakota and North Dakota; judges serve for one year. Since the Program's inception through 1988, 146 fellowships have been awarded, 78 in visual arts, 68 in literature, 13 in music composition, and 7 in choreography.

A major evaluation–study of this program, covering fellowships awarded from 1976–1981, was completed in 1984. A follow–up study, covering fellowships awarded from 1983–1988 was completed in March 1990. As part of the evaluation, data was collected and analyzed to illuminate the nature of the creative process, the context of artistic development, and sources ofinfluence on the creative process, as a basis for assessing the impact of the Program on artists' aesthetic and professional development.

Evaluation of this program, and of the creative process, presents special problems. The most important is that the artistic process and its products are, by their nature, not susceptible to assessment in precise objective terms. Also, it is difficult to isolate outcomes attributable to the fellowships from those embedded within artists' personal histories of aesthetic development and the milieus in which they work. These problems are addressed by using evaluation approaches that combine descriptive survey and goal–based approaches with qualitative, hermeneutic, and phenomenological approaches to exploring dimensions of meaning and life experiences. Qualitative

and quantitative evaluation methods are intertwined: evidence from multiple sources and perspectives are combined; general themes are distilled and diverse manifestations of the themes are characterized; results are conveyed, in part through quotations and examples, in order to convey elusive dimensions of meaning. These evaluation approaches are consistent with much current discourse in arts education, curriculum evaluation, and educational research generally, arguing for increased use of qualitative, hermeneutic, and phenomenological approaches to complement empirical methodologies for evaluation and research. (Aoki, 1978, Beittel, 1973, Beittel and Novosel–Beittel, 1978, Eisner 1972, 1974, 1976, 1979a, 1979b, Gadamer, 1975, Habermas, 1971, Sevigny, 1978, L.M. Smith, 1978, Van Manen, 1978, 1978–79).

In this paper, I focus on evaluation data which permits characterization of the creative process. This type of data is similar to that reported in Barron's work, Artists in the Making (1972), which explores the inner life of art students in higher education, as well as work by Jordan (1980) and Giopulos (1978) which combine hermeneutic, phenomenological, and literary orientations in their studies of the creative process of the potter. Other results, related to the impact of the Program, are reported elsewhere (Harris, 1984, Harris, 1990).

Three major sources of data have been used in the complete evaluation of the program: written surveys of Fellows, Finalists, other Applicants, Judges, and Arts Community representatives concerning the impact and administration of the program; Fellows' periodic progress reports; and interviews with selectedartists. I report data

culled primarily from Fellows and Finalists who comprise similar populations of artists viewed by national panels of judges (artists, curators, museum directors, and so on) as exceptional.

Two major sources of data are used to characterize the artists' creative process and the conditions that support it: written surveys of Fellows and Finalists designed for the 1984 and the 1990 evaluations and Fellows' grant use reports from the inception of the program through 1988. The response rate for Fellows from the 1984 study was 96% (48 of 53) and for the Creative Process Finalists, 71% (35 of 48). The response rate for Fellows from the 1990 study was 75% (60 of 80) and for the Finalists 54% (43 of 80).

The surveys contain open–ended questions which yielded rich descriptions of the creative process and the conditions under which this process thrives. The questions which yielded these responses related to assessments of: how the fellowship enhanced or hindered the quality of work, as distinguished from career development (1984); whether fellowships were used to continue or change previous aesthetic directions (1984 and 1990); major benefits of the fellowships, and other influences on development as artists (1984 and 1990); the greatest impact of the fellowships – during the grant period or after (1984 and 1990); the extent to which fellowships had met previous expectations (1984 and 1990); negative aspects of the fellowships (1984 and 1990); and the impact of availability of fellowships on "your own work as an artist," "work of other artists in region," the regional "arts community as a whole," and regional "cultural life" (1984 and 1990).

Grant use reports are available from all Fellows. In the reports, Fellows report their activities and progress toward accomplishing their goals in varying degrees of detail and vividness, ranging from simple titles of novels, poems, paintings, and so on, to very detailed descriptions of their creative process. The grant use reports contain powerful portrayals of the struggles artists confront in the process of artistic expression. The descriptions in these reports are mined to help construct images of this process.

The data have been subjected to rigorous analysis. Responses to each open–ended survey question have been categorized and summarized. This extensive data is available from the author. For purposes of reporting, the data is presented within the framework of themes filtered throughout the data sources, rather than within the framework of responses or comments available in each data source or in response to each specific open–ended surveyquestion. Responses from artists in the 1984 and 1990 studies do not vary in any obvious ways and therefore our analysis reflects responses of artists from the 1984 and 1990 studies combined.

My method is to identify pervasive themes reflected in the data pertinent to the creative process and the conditions that support it, and to illustrate these themes with quotations from the artists, in order to allow the artists to speak for themselves, filtered of course through the author's choices. This aspect of the method is particularly important. I would suggest that the creative process described by the artists may well be akin to the creative process experienced by individuals in various other theoretical and practical disciplines. The artist, by

definition, may be more skilled in giving vivid expression to the nature of this process; and we may thereby all learn from their experiences. In this regard, it is noteworthy that the comments of writers, particularly in the grant use reports, are more detailed, vivid, compelling and therefore more 'quote–worthy' than those of the visual artists, because words are their medium of artistic expression. However, the themes culled from the comments of the writers are fully supported in the analysis of comments of artists working in other media.

The Creative Process

The creative process, from the perspectives of these artists, appears to be initiated in a quest for expression of ideas or feelings or understandings, in verbal or visual or aural imagery. These ideas may be general thematic concerns. A visual artist commented: "I seek to enlarge my understanding of the multiple relationships of landscape and culture and of the possibilities for describing these relationships visually." By contrast, the genesis of ideas may seem inexplicable or random. A poet noted: "I've written four poems... variously inspired by Garrison Keillor, the departure of my two youngest children for college, a vampire movie I saw on TV, and the death of John Lennon."

The birth of ideas is accompanied by an often lengthy struggle for effective expression. Fellows describe this process in vivid terms. A poet wrote: "The book I've been working on has gone through innumerous (sic) changes. Sometimes these changes have seemed like the `sea change' in the Tempest, transforming it into something

rich and strange. How wonderful those moments seem. At other times, the book has appeared to me like a cluttered apartment after a frenzied party, filled with the accoutrements of celebration but emptied of human presence, so that the accoutrements are shown to be what they truly are – trash. Of course the truth lies somewhere in between." A novelist wrote: "Sometimes I feel this book I'm working on is like my car: Every time I get one part fixed, another seems to start malfunctioning . . . Now that one section is stronger, I'm more aware of weaknesses in the other . . . I'm writing with only half of what I know, half my intelligence. It's a case of finding a form which will allow more content in, especially a more acute analysis of relationships."

These artists engage in rituals of preparation, doing groundwork before beginning, groundwork which merges imperceptibly into the work itself. A film artist wrote: "I've been building a rhythm, experimenting and learning about sound, getting used to my film equipment, evaluating past work, clearing my life of all unessential activity, contemplating new possibilities, feeding my eyes and mind, focusing my existence." The phase of preparation and beginning may seem interminable. A poet remarked: "The thing about writing is, I always feel I'm just beginning; maybe I've learned to lay the foundation, but then I've started on the roof without building the walls. Of course, it's not just writing, but myself I'm learning about." Another commented: "It took me a long time to get to a point where I thought I was really working and not just looking for a place to start."

The process of preparation involves sifting through fragments of

work to cull images and shape ideas into forms that work, and to attain a level of quality that satisfies. A novelist remarked: "I explore the likeliest texts I have for their imperfections which I seek to banish and their possibilities, which I seek to enhance. It's a mysterious business, a messy one, but I know of no other way to go about it." Preparation rituals often involve reading or viewing other art or theories about making art. A poet remarked: "The work involves reading . . . my own would–be poems . . . and those accomplished ones of others whose rhythms sink, sometimes with a particular helpfulness, into my own rhythms."

The artists vary in how many projects they tackle simultaneously and in how work on multiple projects affects them. Some thrive on having more than one project on the front burner. A writer commented: "I was able to concentrate on three projects . . . this way of working is always best for me– having several projects going at once seems to clarify rather than confuse . . . One project informs another and I accomplish a great deal." However, a film maker remarked: "Working on three films at once makes for slow progress and a feeling of being unproductive."

The work proceeds at variable paces, sometimes haltingly, at times smoothly, often unpredictably. A writer commented: "There have been long periods of fumbling around looking for the direction I need to move in and other times my work has moved very quickly." Not only the process of making art, but the products, and the forms, develop in seemingly unpredictable ways. A photographer remarked: "The work did not exactly follow the course that was planned. A

minor project grew to somewhat major proportions." A writer refers to the development of her work as if it had flown from another pen, out of her conscious control, commenting: "I'm working up the manuscript of a film script . . . it's looking funny and sweet and oddly moving, right now." – the comments of an observer.

The process of artistic expression appears to be marked by remarkably honest, often harsh, assessments of a particular piece of work – by intuitive sensing of when it is successful. A visual artist remarked plaintively: "The installation utilizing video imagery is going nowhere. I've tried several different approaches and nothing works. I have a feeling this may evolve into Creative a winter song."

Typically, the assessment of a particular work is viewed not in isolation, but in the context of emerging possibilities. A visual artist remarked: "I destroyed several works when they were half completed due to my dissatisfaction with them. In spite of these dismal facts, I believe I'm not being too presumptious to claim progress, as my style is evolving." A writer remarked: "The story proved a semi–failure both when read aloud at a writer's conference and in its various drafts. I burnt up the story but kept the notes that inspired it because the true, useful spark somehow still kept warm in those notes. The finished story was dross – it will work up eventually, I think, but likely in some different outer form."

The process of artistic expression also appears marked, most poignantly, by artists' personal assessments of their abilities, by questioning, even despair. A writer remarked: "The work of the next few months will tell, to my satisfaction, whether I can indeed write

novels or whether I can put copious words on paper in pretense of the grandest fictional form. All answers are in abeyance – there are only questions now." Another commented: "My efforts (in the past few months) have all been in rewriting, editing, despair, and hysteria." And most poignantly, a poet remarked: "I'm terrified of the whole damn thing and it all makes me sick at my stomach and I've probably lied . . . to all my friends and my readers about being a poet."

More rarely, the results of self–assessment are satisfaction and a sense of triumph or impending triumph. A visual artist remarked: "I feel like I'm on the edge of something tremendous." A writer exclaimed: "I wrote and finished, after 28 difficult drafts, a story which is tremendously successful in its final scene, and remains passable only in the middle scene . . . I have read it at the Loft (a writers' cooperative) . . . It works! It works!"

Completion of a particular work or phase may be difficult to determine. A writer remarked: "The section has been done a while now – if it will only stay done." Another pondered: "Whether the book is done or not, I don't know. In a very real sense, its abandonment will come when a publisher accepts it." Confronting completion is also difficult to accept; yet it is part of the process of ending a phase and beginning another. A writer remarked: "There is indeed a period of sadness after finishing such a long work, but also excitement at starting a new work." Another wrote: "Soon I will finish it (the novel) and that seems odd – it is not like my children who are always mine. Rather, the book will belong to its readers and in their hearts its nurturance will continue. I will raise up another orphan idea."

Finally, the work is subject to public scrutiny, the test of an audience and the search for a publisher or an exhibition. A novelist commented: "The book is at Random House and in the fall it will go to Houghton-Miflin, like a stray dog seeking a home or a prince in disguise."

The creative process, then, tends to be lengthy and unpredictable; at times halting and at times flowing, at times despairing and at times triumphant. There appear to be environments which nurture this process and those which hinder and deplete it. Those which nurture it are described abundantly in the Fellows' grant utilization reports. Often the creative spark, the expression of it, is nurtured by periods of tranquility, of uninterrupted time to work. A writer describes the penultimate exemplar of this situation, commenting: "I have spent time . . . at the North Shore in acabin where I write, read, and walk every day: perfect working conditions." Just as frequently, the creative spark is stimulated by confronting new life circumstances and settings, most often experienced when traveling or living in new settings. A writer remarked: "I went to New York where I lived for about 7 weeks. This trip turned out to have a profound effect on me . . . (it) jolted me into seeing the lives of my characters . . . which, like so many provincial lives, long for what is supposed to be the greater world 'out there'. It has made an enormous difference – to me and to my book. I suppose I never felt, so stunningly, an 'observer'."

In this section the creative process has been described in term of: the genesis of ideas; the struggle for effective expression; methods and rituals of preparation and work; lengthy stints of formulation and revision; honest self-assessments – questioning and despair, satis-

faction and triumph; confronting completion; and environments which nurture and those which deplete this process. In the next section, some major sources of influences on this process will be characterized.

Sources of Influence on the Creative Process

What are the sources of influence on the aesthetic process? We address this question from two perspectives. First, the fellowships clearly provide some conditions which the artists perceive as important positive sources of influence on their aesthetic development. These sources of impact will be characterized, based on Fellows' grant use reports and evaluation surveys.

The artists' comments about their fellowships are replete with glowing tributes. For example, a visual artist commented: "This year (during the fellowship) is proving to be the single most valuable experience in my career." What are the diverse manifestations of this value?

In the most general terms, the program provides artists with financial support; and through that support, it provides them with time to work on their art which they believe substantially enhances their artistic and career development. Clearly, the fellowships provide artists with time to complete more work than they would have done otherwise. However, the fellowships provide more than "patronage," i.e., money to buy time to make art. A writer commented: "I am grateful . . . for this year in which to develop as a writer. It resulted in quite a bit more than completion of two manuscripts."

What is the "something more" provided by the fellowships?

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Almost all Fellows observe that the fellowships provide sustained, concentrated, focused time which they associate with transformations in their artistic process and in their art. A writer commented: "Provided time to really think, to consider form and process, to revise and strengthen my poems. My standards became higher. I became more of a professional. My work improved significantly and I became more ambitious and demanding of my poems. Problems which appeared insurmountable before could be tackled systematically and eliminated." Another exclaimed: "Wrote for hours and hours each day for a year and my work improved in every conceivable way fiction can clarify, strengthen and therefore gain in beauty . . . I learned to pace the unfolding of each story, to see, perhaps, the people, places, events, etc., to know, to learn myself as I wrote, the significance of each element (why I let a sentence go on and on or stopped one short, why it was raining). The art of story telling, I suppose I mean, but more, my art of story telling."

The fellowships provide artists with sustained time to reflect on their art and their growth as artists, to be self–consciously analytical about their work, to allow philosophical and aesthetic speculations to inform their artistic process, to step back and consider their personal directions, to redefine themselves as artists. A visual artist remarked: "The fellowship allowed time to think, day after day, uninterrupted and intensely, about what I was doing and why. These resolutions were the major benefits of the year – and allowed for a redefinition of myself as an artist that still influences and continues to encourage my work." Another visual artist expresses particularly well how time for

reflection allows the threads of an artist's interests to penetrate the fabric of artistic reflection: "A re-connection with my early interest in scientific and natural phenomena is a direct result of the time of uninterrupted work. This reflected my shift from anxious art to work coming from a calmer heart."

The fellowships provide artists, in addition, with the time and energy and financial freedom to experiment, to take risks. A visual artist commented: "The fellowship gives a sense of independence, to go out and do something that if it totally fails, you can still do it. It's important to have the financial burden off your shoulders, to try something that may bomb, but try without feeling you're jeopardizing your family and health and life." In a burst of enthusiasm, a visual artist conveyed the power of sustained time for reflection, experimentation and risk-taking: "The spirit can soar with the generative energy of uninterrupted work. I'm doing work I never dreamed I'd do just two years ago. I developed a completely new way of doing pictures."

These artists perceive that the sustained time provided by the fellowships is associated with envisioning new possibilities; with perfecting techniques and enhancing quality; with doing work in new genres, styles, and forms; and in turn with generative changes in their artwork. In a profound sense, many of these artists have found a new voice. A writer commented: "Wrote a novel . . . which was such a departure from my previous work, it astonished virtually everyone I know." Another remarked about completing 50 pages of a prose poem in "a voice and style completely new to me – a voice that allows

me to comment on contemporary culture in a way that I haven't found a form for before."

While the financial support and quality of time granted by the fellowships is important to these artists, almost half of them indicated that the psychological boost and legitimization associated with the fellowships is just as important. The psychological boost stems from several sources. The stamp of approval associated with receiving a prestigious award brings with it, for many artists, increased confidence and increased public recognition from the community of artists and the general public. The stamp of approval appears to empower artists to pursue their quest for artistic expression with greater vigor, self–confidence, courage, conviction, reflectiveness, and pleasure — and ultimately with greater effect. The psychological boost also stems from having sustained, uninterrupted time to work on art.

Fellows' comments pertaining to the impact of this psychological boost are particularly poignant. Examples include: "Major benefit, apart from money, is approval. And from that stems self–confidence. And, from confidence stems creative work. Before the fellowship, I was laboring in the muck of self doubt." "Grant conveyed a confidence in my work that made it possible to try new directions, to read more widely and relax more deeply. The forms I attempted in poetry and prose were more complex, sometimes longer." Recognition implied I didn't have to continue my art in the face of little public acclaim. It gave me the courage to go on and a more profound pleasure in what I was doing. The joy affected everything, my life, my relationships, the way I saw the next tasks ahead." "This is a blessed time . . . I'm

feeling like a writer again rather than a harassed instructor and have, crucially, a restored sense of my own powers . . . I feel once again 'I can do it,' an instinct whose voice was becoming buried under the calls of my chosen other profession."

Also, approximately half of the Fellows indicated that opportunities to travel, made possible by the fellowships, have an important impact on their work. In the very broadest sense, the opportunity to travel means being in a different setting. This may refer to finding a setting of peace and tranquility, to work without distraction ("spending the summer at the North Shore in a cabin where I write, read, and walk every day") or it may refer to the kind of travel that provides rich distractions, that creates dissonance, that enriches and broadens perspectives. The impact of travel has diverse facets.

Travel may enrich or provide material for specific works of art. For visual artists, particularly, travel tends to bring with it new sources of inspiration, imagery, and material. For example, a film maker spent her fellowship period exploring New Mexico, "traveling around the state experiencing its incredible scopes . . . exploring its unique environment and topography for its potential image material for my film making." She commented: "It was a year of an almost overwhelming amount of new input. A place to learn about; a new kind of space (vastness) to learn to orient my sensibilities in. I have a backlog of images on film and ideas in my head to keep me cruising along for some time to come."

The impact of travel on artistic development is frequently described in a broader context, in terms of generally expanding artistic horizons.

Travel makes it possible to see works of art "in the flesh," to let those works infuse one's artistic sensibilities. A visual artist elaborated: "Being able to view major museums of Europe, to actually experience the space of a Gothic cathedral, to see what had always been some of my favorite work, that of the contemporary Italians, has been without a doubt (a) major influence on my work . . . seeing the art itself . . . having the first–hand experience of all of those crucial factors that of course determine what a work of art really is – its size, its texture, its color, etc."

Artists who traveled in different cultural milieus observed that art and culture are intertwined; and that art is better understood as it is viewed within a cultural context. A visual artist commented: "The thing that's been especially important for me has been to develop a better understanding of art – art in general, by seeing it in some kind of context, outside the museum. If it's a 15th century work of art that happens to be in a 15th century building, there's a kind of relationship there that helps to make more sense of the work – a kind of reading of the work that has to do with the context in which it was produced – and in some instances still hangs." The art, conversely, provides clues to understanding the culture in which it was produced. Artists are exposed to different aesthetic sensibilities and approaches to making art. A visual artist commented: "You can witness the difference in attitude in how someone goes about doing something, how they use material, what kind of material – a different kind of sensibility that's the flip side of the coin from how I'd go about it."

Most important, perhaps, travel in different cultural milieus is

associated with artists' personal growth, which they feel in turn affects their development as artists. Exposure to other cultures helps to define one's position in one's own culture. A writer expressed this idea particularly well: "As far as maturing as a human being and a writer, those times in other cultures . . . had a lot of influence. From the historical–critical perspective, a critic like Lionel Trilling says, the artist is always opposed to society in some way or other; there's always a battle between the self and society; the best way to clarify the nature of that conflict is to step outside the society in ways that you can't do if you're stuck in it."

Exposure to other cultures through travel broadens personal perspectives by bringing alternative cultural possibilities to focal awareness, by clarifying the options permeating one's own culture. A visual artist remarked: "You become aware of other kinds of options . . . to understand, to become self–conscious about all the things that comprise your own culture. You become aware of all the differences in taste, sounds, smells, and ways of going about things." Another visual artist reiterated this theme in terms of cultural design elements: "To be in a different aesthetic environment is important for an artist . . . going to another country, seeing how they live, design, how they run their daily lives, what their busses, telephones look like – all design elements – what they put around themselves, find important for human existence."

The fellowships clearly provide some conditions which the artists perceived as important positive sources of influence on their aesthetic development. These sources of influence are: 1) financial

support, andthrough that support, time to work on their art which artists believe substantially enhances their artistic and career development; 2) sustained, uninterrupted, concentrated time which these artists associate with generative changes in their work, with finding "a new voice"; 3) the "psychological boost" associated with the fellowship; and 4) the diverse benefits of travel, of being in a different place – of expanding artistic and personal horizons.

What are other major sources of influence on the creative process? In the evaluation–surveys, Fellows were asked to describe major influences on their art, other than the fellowships. Finalists were asked to describe the "major influences on their development as artists since their most recent application for the artist fellowship." The major themes in response to this question will also be described.

I categorize a major area of influence for the Fellows and finalists as life, living, personal background, and responses to the cultural–social milieu. In response to the question about "other influences," one artist commented: "Life, where do you begin?" Another outlines the senses through which life is experienced: "What I see and hear and feel and touch and live in my present life." Many took stock of diverse litanies of possibilities. For example, one artist noted: "Magazines/books/movies – Science – Music – Literature – Lovers – Food – Kittens – Friends/foes – Children – Religion – Language – Other Cultures – New York/LA/Stockholm/Dublin . . . and a whole bunch more, but not necessarily in this order." Another articulated the real difficulty of tracing specific influences: "A baffler. I'm pretty oblivious to what's affecting me and I never believe what other people

say affects them. You have a pizza before bed and dream about jungle drums, ticker tape and your crazy aunt. You see a kid in red shoes and write a story about something totally unconnected – except in the most unconscious and intuitive ways."

Some artists identify one or two major influences from the fabric of their life histories. An artist wrote: "My work is pretty directly connected with my life – so that the work I've done in therapy, for example, has had an indirect but large impact on my work as an artist." Another referred to: "The calmness of Minnesota. Being in love." Another remarked: "Aging has made a huge difference . . . I feel I am no longer a 'young poet.' I am not 'discovering' poetry in the same way that I was seven years ago, but I feel that I'm exploring the possibilities more than I ever could have then."

Another important source of influence for these artists is the impact of other art. A writer referred to "a good literary education." A photography referred to "work of other photographers, contemporary and historical: Robert Adams, Nick Nixin, Tom Arndt, Walker Evans, Atget, Timothy O'Sullivan." Another presented a list of diverse sources of influence from other art: "The poetry of the Spanish speaking world: Lorca, Vallejo . . . Jiminez, Salinas, etc. Also, Chinese and Japanese poetry, the study of Zen, the music of Bartok, Stravinsky, Ruvueltos, Ives and the painting of Motherwell, Rothko, Kandinsky, Matisse, De Kooning, Chagall, etc. In the novel, especially Kafka, the Russians, Garcia Marques."

Another major area of influence for these artists is contacts with other artists in the community, either individually or in "support"

groups. An artist described this influence: "Being part of a vital arts community with many artists engaged in a variety of art forms. To feel there is a forum for sharing my work with the arts community is vital to my development as an artist." Often, this influence is described in terms of feedback and sharing with particular artists. A Fellow referred to: "comments of artists in other media . . . and the artists I've maintained friendships with . . . who've shared work with me over the years." At times this influence is described in terms of membership in a "support" group. An artist commented: "Biggest help – a writer's group I've been in for about 6 years. We started at the Loft (local writers' support organization) and have kept on meeting on a regular basis over the years. I've developed extraordinary professional and personal relationships. We've been lucky to sustain it for so long." These contacts with other artists, whether individually or in groups, appear to influence artistic development through providing peer support and encouragement, mutual critiques, new ideas – about technique, style, form, and subject matter – and an indefinable quality of community vitality.

Conclusions

It is important to characterize the nature of the creative process, both to understand it and to stimulate it — for the education of professional artists, of those for whom the arts are an avocation, and of those who would appreciate the arts in their lives. One important aspect of the creative process is its personal and psychological context, and the conditions and factors which influence this process.

An extensive qualitative evaluation of the Bush Foundation (St. Paul, Minnesota) Fellowship for Artists Program provided the opportunity to illuminate the personal and psychological context of the creative process, as well as some of the conditions and factors which influence this process.

The artists' grant use report and the evaluation surveys contain powerful portrayals of the struggles artists confront in the process of artistic expression. The descriptions in these reports are mined to help construct images of this process. This process has been described in term of: the genesis of ideas, generally reflecting artists' impulses to express, in imagery, their reflection on life experiences; the struggle for their effective expression in verbal or visual or aural imagery; methods and rituals of preparation and work; sifting through fragments of work to cull images and shape ideas into forms that work; lengthy stints of formulation and revision; honest self–assessments – questioning and despair, satisfaction and triumph; confronting completion; and environments which nurture and those which deplete this process.

Given this image of the aesthetic creative process, it is hardly surprising that the conditions associated with these fellowships are highly supportive of this process. The possibility of sustained, uninterrupted, concentrated time supports a creative process which may be lengthy and meandering. The psychological boost associated with the fellowships support artists in a process which appears to be embedded in personal discovery, expression, and assessment. The process generally involves expression in imagery – of ideas, understandings, and feelings emanating from reflecting on life experiences;

moreover, the process immerses the artist in self–assessment and feelings which range from despair to productive exploration and revision to triumph. The possibility of travel – of being in different places – supports a process which is fueled by reflection on life experiences. Also, it is not surprising that these artists describe other influences on their artistic process as: aspects of life, living, personal background, and responses to their social–cultural milieus; contacts with other artists in the community, either individually or in "support" groups; and responses to otherart.

This study yields a rich view of the creative process and some of the conditions which influence it. This image of the creative process is constructed from a careful analysis of the descriptions of artists who have been Fellows or Finalists in a prestigious artists fellowship program, artists who judges from across the country assess as exceptional. Yet, this image seems to resonate with our experiences in the arts, except writ large, being culled from the words of exceptional artists. These themes and images should help to understand and stimulate the aesthetic creative process — for the education of professional artists, for those for whom the arts are an avocation, and for those who would appreciate the arts in their lives. Moreover, these images of the aesthetic creative process seem to provide a view which intuition would suggest may characterize not only the creative process in the arts, but much of the creative processes in the theoretical and practical disciplines. Finally, this study contributes to the literature on qualitative evaluation and the use of hermeneutic inquiry approaches, in its attempt to elicit dimensions of meaning and life

experiences from artists' comments about their work.

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Legislation and Schooling

By Bolin, P.E.

This paper examines an often referred to event in the history of American art education: the passage of a law by the Massachusetts legislature in 1870, titled, "An Act Relating to Free Instruction in Drawing." This law mandated drawing a required subject for graded public schools in Massachusetts, and was the first legislation of its kind in the United States. During the 120 years since its enactment, this legislation has been mentioned by numerous writers in art education and general education (e.g. Bennett, 1926; Bolin, 1987; Efland, 1990; Korzenik, 1985; Lazerson, 1971).

Information gained from studying this Drawing Act is not limited to art educators, but can be useful for investigating general historical issues related to public schools. Looking into the legislative process that led to this law provides opportunity to study relationships between various purposes for public schools and social, political, and economic interests. An investigation of this drawing education legislation brings about questions regarding ways individuals and groups use political processes to propose, initiate, and attempt to legislate change in public schools.

Until recently, the 1870 Massachusetts Drawing Act had received little attention as a focused topic of historical inquiry. Failure to analyze the legislative development and outcome of this law has led to numerous misunderstandings. This paper briefly examines what I believe to be a primary

and often recurring misconception of this legislation. In no less

than seven different publications, since 1972, have writers specifically referred to "An Act Relating to Free Instruction in Drawing" as the "Industrial Drawing Act." This wrongly worded title, I believe, supports a long held view that the drawing legislation was enacted for the sole purpose of furthering industrial drawing in the public schools of Massachusetts.

This paper challenges this widely accepted perspective. Evidence is given, supporting the argument that the Massachusetts Drawing Act was not passed as an "Industrial Drawing Act," but instead was brought into law to promote a variety of purposes and directions for drawing education in the public schools of Massachusetts. The many issues affecting this matter are very complex, and a full analysis of the topic goes beyond the scope of this paper.

Initiation of the Legislative Process leading to "An Act Relating to Free Instruction in Drawing"

The Massachusetts General Statutes of 1860 list eight instructional subjects required for the public schools of that state. These compulsory subjects were: orthography, reading, writing, English grammar, geography, arithmetic, the history of the United States, and good behavior (Richardson & Sanger, 1860, p. 215). Five other subjects—algebra, vocal music, drawing, physiology, and hygiene—were listed as optional by the state statutes. Drawing was placed on the roster of elective curriculum subjects for Massachusetts public schools in 1860. During the decade of the 1860s, School Committee reports reflect that drawing was increasingly woven into the in-

structional fabric of Massachusetts public schools. It became an educational subject demanding further attention, which it soon received.

During the 1869 Massachusetts legislative session the following petition was delivered to state lawmakers, which read in part:

> To the honorable General Court of the State of Massachusetts.
> Your petitioners respectfully represent that every branch of manufactures in which the citizens of Massachusetts are engaged, requires, in the details of the processes connected with it, some knowledge of drawing and other arts of design on the part of the skilled workmen engaged. At the present time no wide provision is made for instruction in drawing in the public schools. Our manufacturers therefore compete under disadvantages with the manufacturers of Europe; for in all the manufacturing countries of Europe free provision is made for instructing workmen of all classes in drawing. At this time, almost all the best draughtsmen in our shops are men thus trained abroad....
> For such reasons we ask that the Board of Education may be directed to report, in detail, to the next general court, some definite plan for introducing schools for drawing, or instruction in drawing, free to all men, women and children, in all towns of the Commonwealth of more than five thousand inhabitants.
> And your petitioners will ever pray.
> Jacob Bigelow; John Amory Lowell; J, Thos. Stevenson; E.B. Bigelow; William A. Burke; Francis C. Lowell; James Lawrence; John H. Clifford; Edw. E. Hale; W.M. Gray; Theodore Lyman; F.H. Peabody; Jordan, Marsh & Co., A.A. Lawrence & Co.
>
> Boston, June, 1869 (Thirty-fourth Annual Report, 1871, pp. 163-64).

These fourteen prominent signatories were very involved in New England industry and politics. Many were highly regarded for textile

and carpet manufacture, machine design, and railroad development. For example, E. B. Bigelow gained fame and fortune as designer and builder of the world's first power-loom carpet factory (Proceedings of the Massachusetts Historical Society, 1882). William Gray retired from successful law practice in 1848 to involve himself in the manufacture of cloth (Davis, 1894). The A. A. Lawrence & Co. bought into numerous Lowell textile mills, and held stock in practically all corporation mills in New England (Josephson, 1949). Petitioner James Lawrence, son of Abbott Lawrence (co-founder of the A. A. Lawrence & Co.), continued in his father's prosperous textile enterprise. The same is true for petitioner Francis Lowell, Jr., whose father began the Boston Manufacturing Company.

Along with their industrial involvement, a number of the petitioners engaged in electoral politics and published works on then current political, economic, and social issues. John Clifford held numerous public offices, including governor of Massachusetts. Edward Hale, a prominent Unitarian minister, wrote the well-known short story "The Man Without A Country" (1863). Erastus Bigelow, in 1862, authored a work titled The Tariff Question: Considered in Regard to the Policy of England and the Interests of the United States. Bigelow and other petitioners expressed strong economic protectionist sentiments, and actively promoted legislative tariffs on imported European textile commodities.

Submitting a petition to the Massachusetts legislature may have seemed a natural and appropriate political strategy for this body of fourteen prominent citizens. Many of them were active in manufacture

and government policy-making, and were well acquainted with benefits that could be gained through alliances of business and government. Seeking to increase the number of qualified machinery and textile pattern designers in Massachusetts, the petitioners initiated a legislative process to promote mechanically-oriented public drawing education.

Legislative Developments of the Drawing Act

Massachusetts legislators expedited the drawing education proposal given them by the petitioners. Within days lawmakers approved the following legislative Resolve:

> Resolved, That the board of education be directed to consider the expediency of making provision by law for giving free instruction to men, women and children in mechanical drawing, either in the existing schools, or in those to be established for that purpose in all towns in the Commonwealth having more than five thousand inhabitants, and report a definite plan therefor to the next general court.
> Approved June 12, 1869
> (Secretary of the Commonwealth, 1869, p. 817)

Responding to this Resolve, the ten-member Massachusetts Board of Education formed from its body a four-person drawing education subcommittee. This subcommittee consisted of Board members Gardiner Hubbard, David Mason (Chair), and John Philbrick, as well as Board of Education Secretary, Joseph

White. Their purpose was to secure information pertinent to the Resolve, and report their conclusions to the whole Board.

The drawing subcommittee sought opinions and information

concerning mechanical drawing education. They conferred with numerous individuals from the community who showed an interest in this subject. Edward Hale and Francis Lowell, Jr., representing the petitioners, met with the subcommittee to communicate the views of this prominent body. Meeting with the drawing subcommittee, Hale and Lowell showed the political assertiveness of the petitioners. In a record of this meeting, Secretary Joseph White expressed that "the views of the petitioners were fully explained and elaborately set forth in a carefully prepared bill to be presented to the legislature" (Thirty-fourth Annual Report, 1871, p. 164).

This legislative bill drafted by the petitioners was not well received by the subcommittee on drawing. The Massachusetts legislature, in its Resolve, had specifically requested the Board of Education to investigate and report to the legislature a plan regarding the instituting of mechanical drawing education. The fact that an "elaborate" legislative "bill" had been drafted by the petitioners, without input from the drawing subcommittee and other citizens, seems to have been viewed by this four-member committee as brash and inappropriate. Thus, The Board of Education subcommittee on drawing disregarded the proposed

legislative bill given it by this powerful lobby, and instead sought to gain ideas and information from other individuals who were knowledgeable of the subject.

To secure information regarding instruction in mechanical drawing, the subcommittee on drawing prepared and delivered a questionnaire to well-known educators throughout New England.

This circular requested opinions on six general topics related to mechanical drawing. The subcommittee on drawing received numerous replies to this circular. These responses came from such noted drawing teachers and general educators as Louis Bail, of the Sheffield Scientific School at Yale College; William Bartholomew, teacher of drawing in the Boston Public Schools since the early 1850s; William Ware, Professor of Architecture at the Massachusetts Institute of Technology; and Henry Barnard, United States Commissioner of Education.

Nine of the most thorough responses to the circular were selected for publication in a 51-page document. Given the title, Industrial or Mechanical Drawing: Papers on Drawing (1870), this phamphlet was disseminated to all Massachusetts legislators and to interested individuals throughout the state. Replies of these nine drawing education authorities demonstrate an extensive range of purposes for and benefits received from instruction in mechanical drawing. Some of these writings focused on economic advantages anticipated from instruction in mechanical drawing. Many other respondents addressed drawing relative to more broad-ranging educational issues, such as its potential to instill moral character, develop intellectual capabilities, and aid in teaching various school subjects—such as arithmetic, botany, geometry, natural science, geography, and penmanship.

These nine recognized educators strongly supported drawing education, and in so doing advocated a wide variety of purposes for this subject. Based on information received from the circular and elsewhere, the subcommittee on drawing presented a favorable report

on drawing to the entire Board of Education. Their report was unanimously approved by the Board, which passed an affirmative drawing education recommendation to Massachusetts lawmakers. In its statement to the legislature, the Board of Education recommended passage of the following:

> An enactment requiring elementary and free hand drawing to be taught in all the Public Schools of every grade in the Commonwealth; and which shall further require all cities and towns having more than [blank] inhabitants, to make provision for giving annually free instruction in industrial or mechanical drawing to men, women and children, in such manner as the Board of Education shall prescribe (Thirty-fourth Annual Report, 1871, p. 166).

The Board's recommendation to Massachusetts lawmakers disappointed the petitioners. This proposal of the Board was viewed by the petitioners as far less stringent than the bill they had previously submitted to the subcommittee on drawing (Thirty-fourth Annual Report, 1871, p. 166). It seems the mechanical drawing education advocated by the petitioners did not agree in purpose or in method with the recommendation the Board of Education proposed to Massachusetts lawmakers.

The petitioners supported mechanical drawing education. The Board of Education seemed to have taken a different approach in its recommendation to the legislature. The Board divided its legislative recommendation into two separate matters. The first section of the Board's proposal addressed the type of drawing education recommended to be required in all graded public schools: elementary and free hand drawing. The second part of the recommendation, intended

primarily for non-graded public school students, focused on industrial or mechanical drawing instruction. Elementary and free hand drawing were basic types of instruction that required little more than blackboards, chalk, pencils, paper, and a few models or flat copies. Industrial and mechanical drawing were more advanced approaches, using scales, drawing pens, drawing boards, and T-squares.

Massachusetts lawmakers were presented with a problem. In the 51-page document that contained replies to the Board of Education's circular on drawing, which was given to each member of the Massachusetts legislature, lawmakers were furnished a large number of diverse purposes, approaches, and terms related to drawing education. Many of these various ideas and directions did not coincide with the mechanical drawing education advocated by the fourteen petitioners. It was the duty of Massachusetts lawmakers to answer the primary question: What form of drawing education legislation should be drafted and passed into law in response to the desires of these numerous and varied groups and individuals?

As a solution, it seems legislators proposed and adopted a Drawing Act based on legislative compromise. Lawmakers enacted legislation that placed all Massachusetts cities and towns in a position to institute the type of drawing education they believed most appropriate for scholars in their public schools. This curricular and instructional decision is evident in the approved legislation:

> AN ACT RELATING TO FREE INSTRUCTION IN DRAWING.
> Be it enacted, &c., as follows:

SECTION 1. The first section of chapter thirty-eight of the General Statutes is hereby amended so as to include Drawing among the branches of learning which are by said section required to be taught in the public schools.
SECTION 2. Any city or town may, and every city and town having more than ten thousand inhabitants, shall annually make provision for giving free instruction in industrial or mechanical drawing to persons over fifteen years of age, either in day or
evening schools, under the direction of the school committee.
SECTION 3. This act shall take affect upon its passage.
Approved May 16, 1870
(Secretary of the Commonwealth, 1870, pp. 183-84).

Interpretive Conclusions Concerning the Drawing Act

It appears the Massachusetts Drawing Act of 1870 was adopted to accommodate a variety of purposes for drawing education in the graded public schools of Massachusetts. In Section 1, the general term "Drawing" was given, rather than references made to specific types of drawing instruction such as "elementary" and "free hand," that were proposed to lawmakers by the Board of Education.

Writers in general education and art education have tended to focus on the industrial aspects of this Drawing Act. However, the statute's only mention of "industrial or mechanical" drawing occurred in Section 2, and specifically applied only to the education of those over fifteen years of age. At this time, most Massachusetts citizens completed or

terminated their formal public education by age fifteen (Clarke, 1885). It seems misleading to label the legislation an "Industrial

Drawing Act," as many writers have concluded. To describe the law in this manner does not fully acknowledge the apparently broad aim for compulsory drawing education recognized and promoted by Massachusetts legislators in approving "An Act Relating to Free Instruction in Drawing."

Summary Issues and Questions

This paper has examined a single piece of public school legislation enacted by Massachusetts lawmakers 120 years ago. It is recognized the somewhat narrow focus this research holds for historians in general education, yet aspects of this research have application for some broader issues and raise larger questions regarding legislation and public schooling. The following issues and questions come to mind. The fourteen petitioners initiated a legislative process designed to promote then current economic, political, and social purposes. Have similar priorities become a dominant impetus for public school legislation presently under consideration? If so, what could be learned about political strategy from studying the petitioners' involvement in the legislative process?

Events that led to passage of the Drawing Act included the participation of many disparate individuals and groups whose ideas and voices seemingly influenced the direction and

final outcome of the bill. Does their participatory action demonstrate the usefulness of dynamic individual and group involvement in the process of drafting and shaping public school legislation?

And finally, the influences of this legislation on Massachusetts

public schools in the 1870s is a topic I have examined in prior studies (Bolin, 1987; 1988). Summarizing this research, I believe the Drawing Act helped propagate drawing education and diversify the types of drawing education taught in the public schools of Massachusetts. Considering this, does current public school legislation appear to demonstrate a similar orientation toward expanding curricular and instructional opportunities for teachers and students? Or, is present public school legislation by design or outcome restrictive in its instructional impact on public schools? What seem to be the purposes and motivations for legislation that affects public schools? Such questions may not always have ready and specific answers. Yet, I believe an understanding of historic legislative processes, in this case "An Act Relating to Free Instruction in Drawing," can assist individuals in forming crucial questions and investigating significant issues concerning current public school legislation. A critical and careful examination of the past may help in questioning and clarifying motives that drive present and future legislative action.

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AGENDA FOR 1990 AERA ARTS AND LEARNING SIG ANNUAL BUSINESS MEETING
(9.10 program listing)

Place: Sheraton Hotel, Liberty A Room, 2nd Floor
Time: 6:15-7:45 p.m.

(All members and interested individuals are encouraged to attend.)

Chair: Patricia L. Stuhr, The Ohio State University
Program Chair: Wanda T. May, Michigan State University
Proceedings Publisher/Treasurer: Kerry Freedman, The University of Minnesota

Chair:

— Commendation of officers
— Announcement of 1990-91 AERA Arts and Learning SIG officers

Program Chair:

— Report on this year's program
— Comments on the revised proposal review form and general reviewing procedures
— Suggestions on submitting quality proposals

Proceedings Publisher/Treasurer:

— Report on this year's proceedings publication: Arts and Learning
— Treasurer's report

New Business for Discussion: (introduced by the Chair)

— Survival and growth of the SIG

1) How to increase membership
2) Should the Arts and Learning SIG merge with the Media, Culture and Curriculum SIG

— Responsibilities of SIG officers and the membership
— Review of the election procedures

ARTS EDUCATION PRESENTATIONS

Presentation sponsored by AERA Arts and Learning SIG:

18.31 program listing — Novice-Expert Paradigms for Student Assessment of Art Learning (Symposium)
2:15-3:45 — Sheraton, Liberty F, 2nd Floor

Chair/Discussant: Brent Wilson, Pennsylvania State University

Participants:

Novice-Expert Differences in Understanding and Misunderstanding Art and Their Implications for Student Assessment in Art Education — Judith S. Koroscik, The Ohio State University

A Comparison of Novice-Expert and Cognitive-Developmental Paradigms and Their Implications for Assessing Student Understandings of Art — Michael J. Parsons, The Ohio State University

Approaches to Assessing Art Learning Based on Novice-Expert Paradigms — Arthur D. Efland, The Ohio State University

Other AERA Presentations Listed Under the Art Education Heading:

11.13 — Practitioners Look at Discipline-Based Art Education (Division B - Symposium)

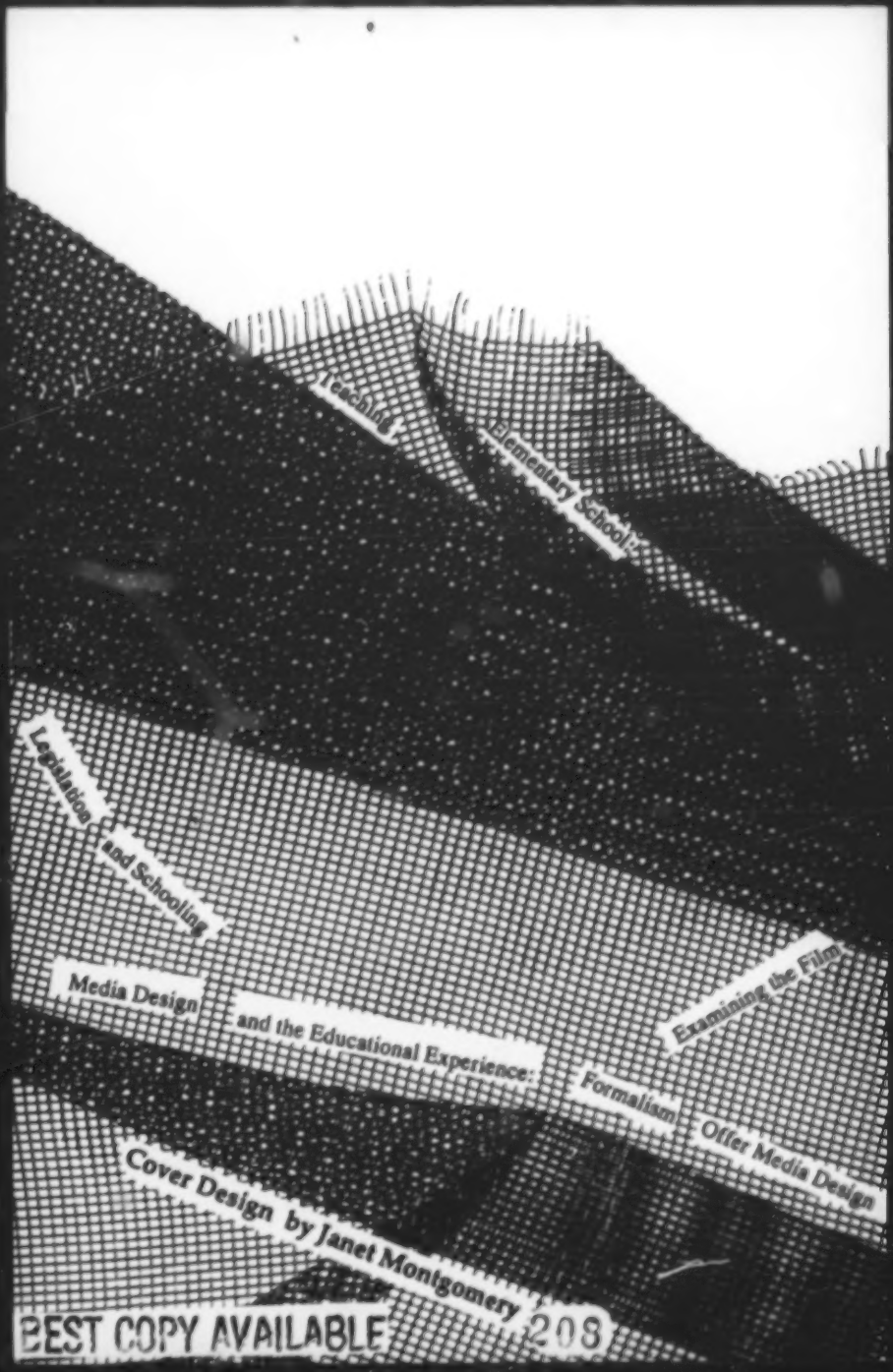
16.38 — Historical Problems in Special Education and Art Education (Division F - Paper Presentation)

27.21 — Aesthetics and Education: Reconceptualizing the Relationships (Division B - Symposium)

27.25 — Body Knowledge and Curriculum (SIG/Critical Issues in Curriculum - Symposium)

46.25 — Educating for Moral Responsibility Across Societal Contexts (Division C - Symposium)

55.28 — The Arts as a Basis for Curriculum Inquiry: Personal Reflections (Division B - Symposium)



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